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HROTSWITHA AND TERENCE.

I think Professor Roberts must be mistaken in what he says concerning the 'generally accepted opinion about the dramatic work of Hrotswitha.'¹ Is 'the generally accepted opinion' that of English, German, or French scholars, who have carefully examined the dramas of Hrotswitha? The 'writer' who speaks of Hrotswitha as "turning the unholy leaves of Terence, etc."² does not by any means represent the consensus of German critical opinion. Not a single one of the German scholars whose writings on Hrotswitha are accessible to me, thinks that 'her comedies are "plays written from an open Terence,"'—certainly a very loose statement, and one which deserves criticism. And is not the assertion, "In all that has been written about Hrotswitha and her six plays, it would be difficult to find a reference to any definite trace of Terence's influence that anybody has discovered in her work," rather broad and sweeping?

According to Creizenach³ Rudolf Köpke gives⁴ a few specimens which show that Hrotswitha borrowed directly from Terence. Köpke says in his highly appreciative study⁵ of the Nun of Gandersheim.

"Sie scheint damit die Absicht verbunden zu haben, den sechs heidnischen des Terenz ebenso viel christliche entgegenzustellen, das ist der Richtung des Mittelalters auf das Formale, Schematische in der Litteratur ganz gemäss. Ob jedem Terenzischen Bilde ein Gegenbild entsprechen sollte, ist nicht genau zu sagen. Allerdings, wie die Andria mit einer Doppelhochzeit schliesst, so Gallicanus erster Theil mit einer dreifachen Entsagung. Im Eunuchen dringt unter dieser Maske der Liebhaber in das Weiberhaus ein; aber vor den

christlichen Jungfrauen wird der schwarzentstellte Dulcitius schmäählich zu Schanden. Abraham ist ein Heautontimorumenos, der die entlaufene Tochter aus der Welt mit eigener Gefahr zurückholt, während der Terenzische sich um den vertriebenen Sohn nutzlos plagt. Der Hecyra steht die Sapientia als rechte Mutter gegenüber, und die Buhlerin Thais wird zur bussfertigen Magdalena."

Again he says,⁶ "Liebesverhältnisse hielt sie also für das Drama unerlässlich. Nur aus Terenz konnte sie diese Anforderung abstrahirt haben, die viel später, in ganz anderer Weise für die Bühne geltend gemacht worden ist."

Köpke is, however, an enthusiastic admirer of Hrotswitha's dramatic powers and does not by a single assertion lead us to believe that he considered her a weak imitator or plagiarist of Terence. He thinks that

"in Roswits Versuchen liegt der Keim der Entwicklung künftiger Jahrhunderte. Für sich allein macht sie den Uebergang vom Epos zum Drama durch, sie entdeckt es an der Hand des Terenz, aus seinen Komoedien erkennt und entwickelt sie die Grundbedingungen dieser Form und versucht sie selbst danach herzustellen."⁷

With reference to Hrotswitha's sources in the Christian literature of the Middle Ages Köpke says,⁸

"Sehr oft hat Roswit den Wortlaut ihrer Quelle beibehalten. Denn was sie giebt ist ihr ein historischer Vorgang, der keine wesentliche Aenderung des Thatbestandes erleiden darf. Aber man würde diesen merkwürdigen Produkten nicht gerecht werden, wollte man die Abweichungen nicht beachten. Diese sind um so charakteristischer, da gerade in ihnen das Talent am unmittelbarsten hervortritt, und diejenigen Bedingungen, die sie für das Drama unerlässlich hält."

Köpke certainly believes that Hrotswitha possessed 'original genius'.

"Um ein halbes Jahrtausend ist Roswit ihren Zeitgenossen vorangeeilt. Ahnungsvoll hat die vereinzelte Frau eine künftige Entwicklung vor-

¹ See *Mod. Lang. Notes*, Vol. XVI., col. 478.

² Cf. Katherine Lee Bates, *The English Religious Drama*. New York, 1893, p. 6.

³ *Geschichte des Neueren Dramas*, I, p. 18 (footnote.)

⁴ In his *Ottomische Studien*, II, 143, which is not accessible to me here.

⁵ *Die älteste deutsche Dichterin: Kulturgeschichtliches Bild aus dem sechsten Jahrh.* Berlin, 1869, p. 49.

⁶ *Ibid.*, p. 63.

⁷ *Ibid.*, p. 46.

⁸ *Ibid.*, p. 59. Even more enthusiastic than Köpke in praising the work of Hrotswitha is J. Bendixen in, *Das älteste Drama in Deutschland*. Altona, 1850, pp. 6-10.

weggenommen. Selten hört man ein falsches Wort, niemals zu viel, öfter wünscht man die Rede minder knapp und epigrammatisch. Die Personen nehmen sich das Wort aus dem Munde, oft ein einziges werfen sie sich gegenseitig zu, und doch lässt es die Stimmung deutlich erkennen.

"Können solche Vorzüge einem Dialog nachgerühmt werden, der aus Terenzischen Phrasen und Anklingen der lateinischen Bibel und der Legende des Mittelalters zusammengesetzt ist? Doch das ist das Kennzeichen, diese Elemente seien durch eine schöpferische Hand gegangen, die sie der widerstrebenden Eigenschaften zu entäussern und anderen Zwecken dienstbar zu machen wusste."⁹

The most ardent admirer of Hrotswitha's can certainly find no fault with such words of praise as these.

Aschbach,¹⁰ who devotes a monograph of more than one hundred pages to the discussion of Conrad Celtes and his friends, and tries to prove that they, not Hrotswitha, were the authors of the works that bear the name of the Nun of Gandersheim, nowhere speaks of the plays as simple imitations of Terence.

"Den sechs geistlichen Lustspielen," he says,¹¹ "liegen sämtlich alte Legenden zu Grunde; sie sind nur dramatisch bearbeitet und besonders deshalb merkwürdig, weil sie durch eine gewählte Sprache wie auch durch Schärfe in der Entwicklung der Gedanken sich auszeichnen."

Barack seems also to have fully appreciated the value of Hrotswitha's work, when he says:¹²

"Wir werden aus den Dramen Hrotsvitha's selbst sehen, dass sie, so sehr sie allerdings das Gepräge der klassischen Studien an sich tragen, gleichwohl so wenig ihren Ursprung auf deutschem Bodem und aus deutschem Geiste verläugnen, dass, wer nur mit einigemassen aufmerksamem Auge dessen Spuren nachgeht, in einer Reihe von Zeichnungen nur Bilder ihrer Zeit erkennen wird."

At any rate he does not think the plays are "written from an open Terence:"

"Hrotsvitha sagt in der Vorrede zu ihren Dramen, dass sie dieselben dem Terenz nachgeahmt habe. Ihre eigenen Worte deuten jedoch schon darauf

hin, dass diese Nachahmung nur negativer Natur ist. Sie besteht in nichts Anderem, als darin, dass sie an der Stelle der Laster schlechter Dirnen, wie sie die Komödien des Terenz vor Augen führen, die Tugenden heiliger Jungfrauen preisen und zur Nacheiferung vorhalten will."¹³

Klein devotes several pages to the discussion of Hrotswitha and her plays, but he seems to have been fully aware of her true relation to Terence:

Was zunächst ihr sächsisches Latein und das Terentianische ihrer *sex Comoedia* betrifft, so giebt sich ersteres als eine Art Reimprosa; letzteres, das Terentianische, in der *Sechszahl* der Stücke zu erkennen; das Einzige, worin diese—nimmt man verschiedene dem Terenz entlehnte Floskeln aus,—in Bezug auf Form und äussere Gestalt, den Komödien des halbirtten Menander gleichen."¹⁴

"The comedies of Terence," says Scherer,¹⁵ "were favorite reading at this time, as is proved by the writings of the nun Roswitha, the first German poetess and the first dramatist since the Roman epoch. . . . So we are not surprised to find a nun imitating Terence, and adding to his six Comedies six new ones in Latin prose. . . . Her pieces are short sketches, with rapid action and constant change of scene. She hardly attempts any development of character, but she knows how to depict emotions, to reproduce conflicting feelings, and to make these the source of action in the play. . . . She often contrives her scenes very skilfully; she has an eye for what will produce a good effect and appeal to the audience, and many varieties of the later drama are foreshadowed in her works."

Creizenach's opinion¹⁶ of Hrotswitha's dramas seems to me to be thoroughly sober and scholarly. He does not attempt to praise them unduly, nor is he blind to their merits. Being thoroughly conversant with mediæval dramatic history and with the important part that Terence's Comedies played in mediæval culture and education, he has a clear conception of Hrotswitha's connection with the Terence cult of the times. Creizenach emphasizes the fact that Hrotswitha probably obtained her theories of comedy from some writer of the time like Isidore:

⁹ P. 66-67.

¹⁰ Joseph Aschbach, *Roswitha und Conrad Celtes*, 2nd ed. Vienna, 1868; cf. J. M. Hart, *Mod. Lang. Notes*, vol. xvii, col. 463.

¹¹ P. 15.

¹² *Die Werke der Hrotsvitha*, Herausgegeben von Dr. K. A. Barack. Nürnberg, 1858. Einleitung, p. xxxii.

¹³ *Ibid.*, p. xxxix.

¹⁴ J. L. Klein, *Geschichte des Dramas*. Leipzig, 1866. Vol. III, p. 665.

¹⁵ *History of German Literature*. Translated by Mrs. F. C. Conybeare. New York, 1886. Vol. I, p. 51.

¹⁶ Wilhelm Creizenach, *Geschichte des neueren Dramas*. Halle, 1893. Vol. I, p. 18-19.

"Ihre Ansicht vom Wesen der Komödie muss sie sich nach einem Theoretiker gebildet haben, welcher, wie Isidor, die unzünftigen Liebeshändel als zum Wesen der Gattung gehörig betrachtete. . . . Hin und wieder zeigt sie sich bestrebt, sich im sprachlichen Ausdruck an Terenz anzuschliessen, doch weist sie jeden Vergleich ihres Stils mit dem Terenzischen bescheiden zurück. Das charakteristische Merkmal des dramatischen Stils, den sie dem heroischen Versmass ihrer früheren Dichtungen entgegensetzt, besteht für sie offenbar in dem Wechsel von Rede und Gegenrede, ohne jede Beimischung erzählender Bestandteile; wenn sie die Prosaform wählte, so glaubte sie ohne Zweifel auch darin dem Beispiel des Terenz zu folgen. Dass die Komödien des Terenz für die Aufführung herging, davon wusste sie natürlich nichts, sie hat deshalb auch die Grenzen unbeachtet gelassen, die sich ihr Vorgänger in Bezug auf Ort und Zeit auferlegte; wenn sie über Länderstrecken und Zeiträume hinwegsetzt in einer Weise, welche die Verkörperung ihrer Stücke auf einer Bühne nach antiker Art unmöglich machen würde, so empfand sie das gewiss nicht als eine Abweichung von den Regeln der Terenzischen Komödie.

Man sieht also, dass Hrotsvitha in ihrer Auffassung des Terenz und des antiken Lustspiels völlig auf dem Boden ihrer Zeit steht, dass sie sich aber auch vollkommen bewusst ist, durch ihren Versuch einer Nachahmung aus den Traditionen der Gelehrten poesie herauszutreten. Und ohne Zweifel war ihr Entschluss durch eine natürliche dramatische Begabung mit veranlasst. Besser, als die Dramatiker des späteren Mittelalters versteht sie es, aus der überlieferten Begebenheit die Hauptmomente herauszugreifen. Ihr Dialog ist oft überraschend lebendig und schlagfertig, mit grossem Geschick bringt sie es zuwege, dass die vorwärtsschreitende Handlung in dem Dialog restlos aufgeht. Auch ein natürliches Talent zur Menschendarstellung dürfen wir voraussetzen, obgleich ihr zur Ausbildung dieses Talents alle Bedingungen fehlten."¹⁷

The foregoing quotations from German scholars show that the "accepted" German opinion is essentially the same as that of Mr. Roberts. An examination of some of the leading recent English writers on dramatic history, will show that they agree substantially with German critics about Hrotsvitha's dramas.

Ward says,¹⁸

"It was the good fortune of Terence to lead a charmed life in the darkest ages of learning,

¹⁷ Cf. Ebert's opinion, *Allg. Geschichte der Litteratur des Mittelalters im Abendlande*, vol. III, p. 314 ff.

¹⁸ *English Dramatic Literature*. New and Revised edition. London, 1899. Vol. I, p. 7.

through the course of which his works survived under the safe guardianship of monastic libraries. Hrotsvitha, however, borrowed from Terence merely the general form of his plays, without adopting even his metre; while she both distinctly and of avowed purpose reversed the tendency of his plots. Deficient neither in literary ability nor in occasional pathetic power . . . she displays an intensive knowledge of dramatic effect which is under the circumstances singularly remarkable. . . . As a matter of fact they (i. e. the plays) were doubtless read aloud or recited by the nuns of her convent . . . without any anticipatory design of educational Terentian or quasi-Terentian performances."

Concerning Hrotsvitha's plays, Pollard remarks:¹⁹

"Her six plays are planned in some measure on the comedies of Terence. Not that, like the author of the *χριστὸς πάσχω* with the Greek dramatists, she incorporated his verses into her own work, or made any attempt to imitate his metres; but that Terence . . . appeared to the good nun undeservedly and dangerously popular, and she wished to show what much better comedies might be written to inculcate strict moral and religious teaching."

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A CONTRIBUTION TO THE STUDY OF KÖNIG ROTHER.

In 1848, Haupt (*Zeitschrift für deutsches Altertum*, VII, p. 262) first advanced the idea that the poem of *König Rother* was written in Bavaria by a man from the Rhine country. This seems the most plausible theory, and is concurred in by Karl von Bahder in the latest careful and critical study of the poem ("Zum König Rother," *Germania*, XXIX (1884), pp. 229-243; 257-300), as follows: "It is to be concluded then that the poet in general wrote in the Middle Franconian dialect, in some cases, however, deviated from the peculiarities of his dialect and approached the Upper German. Haupt's assertion that the poem was written in Bavaria by a Middle Franconian finds thus confirmation in the language of the poem." Edward Schröder in 1891 in an article, "Heimat u. Überlieferung der Voraue Sündenklage" (*Zeitschrift für deutsches Altertum*, XXXV, p. 419, note), also

¹⁹ *English Miracle Plays*. Oxford, 1890. Introduction, p. xii.

agrees with this view, and Johann Kelle (*Geschichte der deutschen Litteratur von der ältesten Zeit bis zum 13^{ten} Jahrh.* Berlin, 1896, Vol. II, p. 221) says: "Die drei Handschriften . . . unterscheiden sich wohl nicht unwesentlich von der Heidelberger Überlieferung, gehen aber mit ihr auf einen Text zurück, der in der zweiten Hälfte des 12^{ten} Jahrhunderts von einem rheinischen Spielmann in Baiern gestaltet worden ist. Er dichtete zur Verherrlichung bairischer Geschlechter, u. s. w." Anton Edzardi, however, in his extended discussion of the *Rother* ("Untersuchungen über König Rother," *Germania*, XVIII (1873), pp. 385-453), advocated the theory of a Middle Franconian authorship, ascribing all the Upper German elements to the work of a Bavarian interpolator. I quite agree with Edzardi (p. 436) that "the short allusions to Bavarian mythical or historical events could proceed only from a section of the country where they were understood, i. e., from Bavaria itself. Further, the honoring of the Tengelings and of the Bavarian race generally could nowhere else have come into the poem." But, that all this was the work of an interpolator is clearly untenable. If the Bavarian references are all interpolations then a very large part of the poem must be considered as such. And if written in Bavarian, such passages interpolated in a dialect widely different from the original would have retained, without doubt, peculiar dialectic characteristics. Yet no distinctively Bavarian or Middle Franconian parts are distinguishable from the language standpoint. If the interpolations proceed, as Edzardi suggests, from a Middle or Low German in Bavaria, why not ascribe to him the authorship of the whole?

Edzardi based his conclusions partly upon the much-discussed references to *daz bôch*, *daz liet*, etc., considering that the interpolator used these terms to refer to his work, while Rückert (Edition of 1872, *Einleitung*, p. lxiii) supposed them to refer to a *Vorlage*. Von Bahder says: (*Germania*, XXIX, p. 279) "There is no reason to suppose that *daz bôch* in our poem does not have the same significance it usually had, namely, *Quelle*." And these sources contained simply the story of Rother's wooing (cf. ll. 3476 ff. of the poem).¹ This was

¹The line references are to Von Bahder's text, *Alt-deutsche Textbibliothek*, Nr. 6, Halle, 1884.

the narrative heard by the Middle Franconian Spielmann and later written down by him in Bavaria. In this connection it is interesting to note the discussion of the words *buoch*, *liet*, etc., by Dr. Paul Piper in *Die Spielmannsdichtung* (Part I, p. 62, Kürschner's D. N.-L., Berlin and Stuttgart, 1887), who says: "Ein *buoch* oder *liet* war seine Quelle, ein *buoch* oder *liet* nannte er sein eigenes Gedicht," and cites the use of these words as a characteristic mark of the Spielmann poetry. The word *richtère* or *tichtère*, which occurs in l. 4859 of the Heidelberg manuscript and in the line preceding the last of the Arnswald fragment (l. 5200 of the poem), was printed by F. H. von der Hagen (*Deutsche Gedichte des Mittelalters*, Berlin, 1808) as *tichtère*, with no note or variant for it. Evidently Tieck, from whom he had his copy, had so read the manuscript which was then in the Vatican. H. F. Massmann in *Deutsche Gedichte des 12^{ten} Jahrhunderts* (Quedlinburg u. Leipzig, 1837), being the second edition of the poem, prints *richtère*, but says in his notes: "statt *tichtère*" (p. 228) and "*tichtère* wohl" (p. 234). Rückert in the edition of 1874, says that the MS. reads *r*, but he substitutes a *t* as a more likely meaning. Edzardi and von Bahder would retain the *r*; Edzardi, however, making his hypothetical Bavarian *Bearbeiter* use the word *richtère* to refer to himself, who is therefore the "rectifier" or "finisher" of the poem. Von Bahder reads *richtère*, but says it means simply *Dichter*, as the word was often used interchangeably with *tichtère*, and that "he who used the expression points thereby to the story as it lay before him, and that this may have been a re-written work is indeed not inconceivable." The reading *tichtère* is, in my opinion, to be preferred, since the *r* for *t* in the MS. may easily have been an error of some scribe, which would then have been retained by subsequent copyists, or *t* may really have been intended and the confusion arisen from the similarity in form of the two letters. This seems to be borne out by the fact that Tieck read *t* without question, or von der Hagen would have noted it. The word was doubtless used by the Middle Franconian writer just as *bôch* and *liet* to refer to the story he had brought with him from his home-land, probably not in a written form at all, but merely as a tale he had heard and which he now wrote down in Bavaria. It could then be

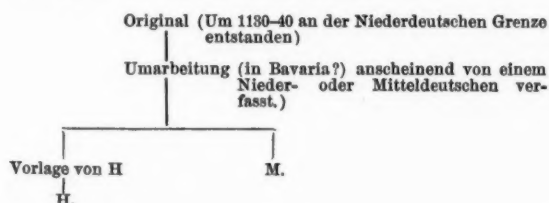
better translated as "narrator" or "story-teller" than as "poet." Inserting this meaning and translating ll. 4859-60, they would read:

"Here the narrator continues,
To tell us of the story," etc.

which sounds quite reasonable. That the author used the word in ll. 5200 ff. to indicate himself, and called upon all to ask God's blessing upon him, is plausible, but this meaning will obviously not suit at all in the passage quoted above (ll. 4859-60).

The Lower Franconian and Rhine Franconian characteristics found in the language of the poem are carefully treated by von Bahder, who sums up the whole matter as follows: (*Germania*, xxix, p. 275) "We reach, then, the conclusion that the poem from Bavaria reached the Rhine and was next of all copied in Lower Franconia or on the Middle Franconian border, and then in its new form, altered in some respects, has served a Rhine Franconian copyist as an original. That this copyist is the author of the H. MS. is the most natural assumption."

It remains to determine in which copy the interpolated parts came in, and what is their nature and origin. It is certain that Edzardi attributed altogether too much to the interpolator, and in consequence has drawn many erroneous conclusions. In a second article ("Zur Textkritik des Rother," *Germania*, xx, p. 415) he diagrams his theory of the history of the poem thus:



And he adds: "Ob die Bearbeitungen A und B [Baden frag.] auf H, auf dessen Vorlage oder direct auf die erste Umarbeitung zurückgehen, ist schwer zu entscheiden." Edzardi and von Bahder agree that the interpolator was not a Spielmann. Piper says: (*Die Spielmannsdichtung*, I, p. 87) "Ich möchte weder so subtil, wie Edzardi, den Kern des Gedichtes zwar einem Spielmanne, die Zuthat aber einem Gebildeten zuschreiben, noch auch mit Rückert für das Ganze an einen Geistlichen als Verfasser denken; vielmehr ist es das Werk eines echten, rechten Spielmannes, freilich

eines an Bildung höher stehenden. Der stolze *spileman*, der formelhafte Gebrauch bestimmter Zahlen, die Verwendung volkstümlicher Worte, Wendungen . . . weisen ihn mit Bestimmtheit der Klasse der Spielleute zu." All this is true enough, nevertheless there is much in the poem that is inconsistent with the usual Spielmann's learning. For instance, the biblical references and theological discussions, the mention of St. Julian and John the Baptist (ll. 4075-6); also ll. 4401-03:

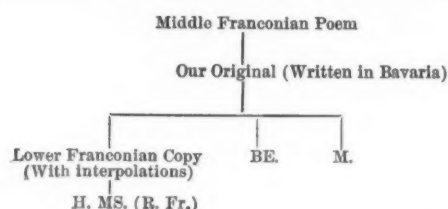
"Unde die vile gôde
Constantinis môder
Helena, die daz crûce vant," etc.,

the mention of Adam's fall, and of St. Michael, etc., are foreign to the Spielmann poetry. But again, von Bahder, too, I think, ascribes entirely too much to interpolation. As an example, he considers (v. note to p. 136, Ed. of 1884) the entire discussion between the Giants concerning the destruction of Constantinople (ll. 4384-4457) as an interpolation, yet in the same note he refers to a similar passage in the *Wolfdietrich*. The story recalls the council of the princes of the first crusade in which Boemund advises the plundering of the city, but the reminder of the pious Duke Godfrey "that it was not fitting for pilgrims to fight against Christians," was heeded. (v. Wilken, *Geschichte der Kreuzzüge*. Leipzig, 1813; I, p. 117; II, *Beilage Nr. 5*.) The most plausible conclusion in regard to this so-called interpolation is, in my opinion, that the Spielmann-author, knowing the episode which occurs in the *Wolfdietrich*, confused it with the events of the first crusade, and then the "geistliche" interpolator saw an opportunity to bring in characters of the Bible and early church history, and enlarged upon the story, inserting lines here and there. At any rate I see no reason for considering the whole passage an interpolation, for the conception of the episode itself is in no wise inconsistent with the minstrel-poem.

It is impossible to discuss here the various so-called interpolations in detail. As in the above passage, I should, in general, consider only the really ecclesiastical and biblical references as interpolations, and the interpolator as a priestly copyist, who did not wish to finish his copy without preaching a sermon or two, consequently more and more towards the end of the poem has introduced such passages without a great regard for the original

story. This would explain the fact noted by Edzardi that from l. 4000 the poem becomes more confused, while previous to that the story is simply and consistently told.

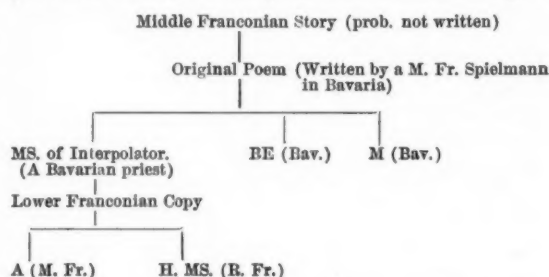
Did this interpolator live in Bavaria? Von Bahder thinks not and regards the interpolations as the work of the Lower Franconian copyist. His conclusions with reference to the poem may be placed in a diagram somewhat as follows:



As evidence he mentions that in a single line (1540) *sagen* stands in the rhyme with *neme*. This seems very slight evidence, and, moreover, I do not regard the passage in which this occurs as an interpolation at all. The single line (1540) may have been inserted or changed by the Lower Franconian scribe. It may be noted that this line is lacking in the Ermlitzer fragment [E] which is Bavarian. At any rate the interpolations—restricting them now to the purely religious passages—show equally as much of the Upper German element as does the rest of the poem. And in these interpolations, so far as I have been able to determine them, not one pure Low German form stands in the rhyme. According to von Bahder's scheme as outlined above, there would be no probable way to account for the Bavarian element in the interpolations. I prefer, therefore, to suppose another intermediate copy, and to conclude that the interpolations were made in Bavaria. They having been made, then, in the same region in which the poem was written, and having gone through the same process of copying and re-copying, the similar mixture of dialects would be clear enough. Then, too, these interpolations being short and not such a preponderant part as Edzardi and von Bahder have supposed, though probably at first more Bavarian than the remainder, would have been toned down by the Lower and Rhine Franconian copyists. This would have been especially the case as the latter would see in the original Middle Franconian a dialect very near his own, and he may even have had his home somewhere on the

Middle Franconian border. That the BE and M fragments show little trace of interpolation proves nothing for, though they are characteristically Bavarian, there is no reason why they may not be traced to the original poem *before* the interpolations were made. So far as the fragment goes this is true of BE, and perhaps of M also, though the reference to St. John and St. Julian (ll. 4076-7) occurs in M as well as in H, the name of the latter being, however, illegible in M. The Arnswald fragment [A] must be considered as proceeding *not* from the H. MS. but perhaps from the same *Vorlage*. It has a similar mixture of dialects, but curiously enough this is not shown in the same words. To illustrate: l. 5140,—H. has *rade*, A. *rate*; l. 5147—H. *aber*, A. *aver*; H. *zô*, A. *to*; l. 5167—H. *bat*, A. *baz*; l. 5168—H. *overgenoz*, A. *obergenoz*; l. 5473—H. *munichin*, A. *moneken*; l. 5177—H. *dat . . . date*, A. *iz . . . tete*; l. 5178—H. *der*, A. *de*, etc.

According to the theory of interpolations outlined above I would suggest the following as the probable history of the poem and its manuscripts:



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THE OLD FRENCH ADVERB *tote jor*.¹

1. ORIGIN OF THE FEMININE FORM *tote* IN *tote jor*.

The use of the feminine adjective in this adverb

¹ *Tote jor* is the Old French equivalent of Modern French *toute la journée* (Cf. *La Mort Aymeri de Narbonne*. Ed. by J. Couraye du Parc. Paris, 1884, l. 2068: *Ier tote jor a ax me conbati*). According to the statement of W. Zeitlin and Diez, *tote jor* was also used in the sense of 'always' (Cf. *Zeitschrift für Romanische Philologie*, VII, 15; *Grammatik der Romanischen Sprachen*, fünfte Auflage. Bonn, 1882, II, 472-474).

is irregular. *Jor* being masculine, we would expect *tot jor*² instead of *tote jor*.

a. *Previous treatment.*

1. In his review of Suchier's edition of *Aucassin et Nicolette*, Tobler says:³ "*Tote jor* heisst, glaube ich, nicht 'jeden Tag,' sondern 'den ganzen Tag'; das Etymon scheint mir *totum ad diurnum*, das *e* von *tote* demnach nicht die weibliche Endung, sondern das *a* von *ad* zu sein; *ajornee*, was oft daneben steht, ist in *a jornee* zu zerlegen und ein eigentlich tautologischer Zusatz." The explanation of the *e* of *tote* offered by Mr. Tobler in the quotation just given cannot be accepted for several reasons. In the first place, the preposition *a* is proclitic in French.⁴ Being unaccented, it is often attached to the following word,⁵ but I know of no case in which it has become an enclitic and developed into *e*. Another argument against the theory that *tote jor* is < *totum ad diurnum* is the fact that from the evidence of the Old-French texts that have come down to us *jor* did not begin to supplant *dis* until about the tenth century. Hence, it is hardly possible that *totum ad diurnum* could have been used in Popular Latin. Therefore, if such a form existed at all, it must have been in the written Latin. But, as we shall see later, late Latin texts usually show *tota die*, and never *totum ad diurnum*.

2. With reference to the gender of *jour*, Paul Jahn says⁶: "Findet sich scheinbar als Femininum in dem Ausdruck 'toute jour,' der übrigens ausser bei Froissart auch anderweitig im Altfranzösischen zu finden ist."

b. *Explanation offered in the present paper.*

The explanation of this irregularity is found in the history of the adverb in question. The Classical Latin equivalent of the French *jor* was *dies*,

which was masculine in the plural and masculine and feminine in the singular. The Classical Latin phrase expressing the idea of the Old French *tote jor* was *totum diem*.⁷ In Popular Latin, on the contrary, instead of *totum diem*, *tota die* was used. This is shown, in the first place, by the occurrence of *tota dia*⁸ in Old Provençal. In the second place, since *tota die* does not occur in Classical Latin and the fact that it is constantly used in late Latin texts like the *Peregrinatio ad Loca Sancta*,⁹ where there are numerous popular forms and constructions, leads one to believe that this adverb originated in Popular Latin and was carried from the popular speech to the written language of the time. In the *Peregrinatio*, for instance, the force of the demonstratives *ille*,¹⁰ *iste*,¹¹ etc., has weakened and they are beginning to be used in the sense of the article. In this text there is also a tendency to use *de*¹² and *ad*¹³ instead of the inflexional endings to express the genitive and dative. The Vulgate, which also shows popular characteristics, uses regularly *tota die*.¹⁴ In the

⁷ Cf. Terence, *Heccyra*, 800: Frustra ibi totum desedi diem.

⁸ Cf. Karl Bartsch, *Chrestomathie Provençale*. Elberfeld, 1880, 3, 20: De sapientia anava eu ditan,

Plor tota dia, faz cosdumna d'efant;

4, 15:

Trastota dia vai la mort reclaman.

For the gender of the Romance derivatives of *dies* compare Meyer-Lübke, *op. cit.*, II, § 380.

⁹ Cf. *Silvia Aquitana Peregrinatio ad Loca Sancta*. Roma, 1888, p. 71: Et inde per tota die nunquam cessatum est.

¹⁰ Cf. p. 6: Et illuc denuo ad illud caput vallis descenderemus.

¹¹ Cf. p. 9: Id est de sumitate montis ipsius mediani, ita infra nos videbantur esse illi montes, quos primitus vix ascenderamus, iuxta istum medianum, in quo stabamus.

¹² Cf. p. 25: Nam episcopus loci ipsius, id est de Segor dixit nobis quoniam iam aliquot anni essent, a quo non pareret columna illa.

¹³ Cf. p. 18: Unde scriptum est dixisse Pharaonem ad Joseph.

¹⁴ Cf. *Liures des Psaumes*. Ancienne traduction française publiée pour la Première fois d'après les manuscrits de Cambridge et de Paris par Francisque Michel. Paris, 1876, LV, 1 and 2:

Miserere mei Deus, quoniam
am conculcavit me homo:
tota die impugnans tribula-
vit me.

Aies merci de mei, Deus,
kar decalcat mei huem; tute
jurn cumbatanz travaillat
mei.

Conculcaverunt me inimici mei tota die.

Decalcherent mei mi agueiteur tute journ.

² Cf. *toz jors*.

³ Cf. *Zeitschrift für romanische Philologie*, II, 628.

⁴ Cf. Meyer-Lübke, *Grammaire des Langues Romanes*. Paris, 1900, Vol. III, § 713: "Le roman a naturellement conservé l'accentuation latine historique; il traite donc les prépositions absolument comme des proclitiques."

⁵ Cf. *anuit* < *ad noctem*.

⁶ Cf. *Ueber das Geschlecht der Substantiva bei Froissart*. Halle a. S., 1882, p. 39. For a similar statement compare also Hermann Reichel, *Syntaktische Studien zu Villon*, Leipzig-Reudnitz, 1891, p. 7.

Oxford and Cambridge Psalters, for example, where the total number of occurrences of *tote jor* is forty-seven, this adverb is always a translation of *tota die*.¹⁵ In the light of these facts it seems reasonable to suppose that the feminine *tote* in *tote jor* goes back to the feminine *tota* in the Popular Latin *tota die*, which doubtless first became *tote di* (cf. Provençal *tota dia*) and then, when *jor* was substituted for *di*, the feminine adjective remained.

Strengthening the supposition that *tote* of *tote jor* takes its feminine form from *tota* of *tota die* is the fact that as soon as the Latin form of this phrase was changed by the use of the article¹⁶ or some other modifier¹⁷ *jor* became masculine. The form with the article was the regular construction in Old Italian¹⁸ and Old Spanish.¹⁹

2. DATE OF THE ORIGIN AND DISAPPEARANCE OF *tote jor*.

Jor does not occur in the earliest French monuments. *Dis* is still used in the *Serments de Strasbourg*²⁰ and in the *Cantilène de Sainte Eulalie*.²¹ *Dis* occurs five times and *jor* twice in the *Passion du Christ*,²² while *dis* is found to the exclusion of *jor* in the *Vie de Saint Léger*. In the *Alexis*, however, *jor* is used more frequently than *dis*. Although the small body of literature at our dis-

posal in these early centuries will not permit us to draw any definite conclusion from these data, yet the fact that *jor* and *dis* are still used side by side in the eleventh century seems to justify us in supposing that *jor* began to supplant *dis* in the tenth century where we find the first example of it. From the origin of the French language, therefore, until the introduction of *jor*, the adverb replacing Popular Latin *tota die* was doubtless *tote di*. This supposition is supported by the occurrence of *tota dia*²³ in Old Provençal, where *tote jor*²⁴ is also found. Unfortunately so little literature has come down to us from the period in French preceding the use of *jor* in the sense of *dis*, that it furnishes us no example of the adverb in question. The first example of *tote jor* found in the texts consulted occurs in the *Pèlerinage de Charlemagne*,²⁵ written about 1040. However, it was probably used as early as the tenth century, or as soon as *jor* began to supplant *dis*. In the twelfth century, sporadic examples of *tot le jor*²⁶ occur along by the side of the regular *tote jor*. During the first half of the thirteenth century the use of *tote jor* or *tot le jor* seems to have been optional, some authors preferring the one and some the other, but *tot le jor* was used more frequently than *tote jor* during the second half of the century. During the fourteenth century, *tote jor* was very rare, and it disappeared in the fifteenth century,²⁷ when *toute la journée*²⁸ began to be used. *Tout le jor*²⁹ has persisted by the side of *toute la journée* down to

¹⁵ Cf. Francisque Michel, *op. cit.*, XLIII, 15:

Tota die confusio mea Tute jurn la meie confu-
contra me et ignominia siun est encuntre mei, e la
faciei mese cooperuit me. hunte de ma face covrit mei.

¹⁶ Cf. *Le Chevalier à l'Épée*. Ed. by Edward Cooke
Armstrong. Baltimore, 1900, I, 808:

Issi faite vie ont menee
Tot lo jor jusq' a la vespree.

¹⁷ Cf. *Aliscans*. Ed. by F. Guessard and A. De Montaiglon. Paris, 1870, I, 8289: Tout icel jor ont grant joie mené.

¹⁸ Cf. Boccaccio, *Il Decamerone* I, 1: Convenne che tutto il giorno così fosse tenuto, acciò che da tutti potesse essere veduto e visitato.

¹⁹ Cf. Dr. Adolf Keller, *Altspanisches Lesebuch*, Leipzig, 1890, p. 15: Et si el diz: Non dare agora fidiador, mas buscar ire oi toth lo dia.

²⁰ Cf. Karl Bartsch, *Chrestomathie de l'Ancien Français* (cinquième édition). Leipzig, 1884, 3, 19: D'ist di in avant.

²¹ Cf. Bartsch, *op. cit.*, 5, 12: Chi rex eret a cels dissoure pagiens.

²² Cf. Bartsch, *op. cit.*, 10, 44:

De Jhesu Christi passion
Am se paierent a ciel jorn.

²³ Cf. Bartsch, *op. cit.*, 3, 20:

De sapiencia anava eu ditan,
Plor tota dia, faz cosdumna d'efant.

²⁴ Cf. Paul Meyer, *Recueil d'Anciens Textes, Bas-Latins, Provençaux et Français*. Paris, 1877, Part I, p. 48 (Girart de Roussillon): Tote jor se combatent tro a l'escur.

²⁵ Cf. I, 702: Tote jor se desportent, joënt et esbanient.

²⁶ Cf. *Les Quatre Livres des Rois*. Ed. by Le Roux de Lincy. Paris, 1841, I, XIX, 10: Tut le jur e la nuit; Chrétien de Troies, *Yvain*, I, 186: A bien pres tot le jor entier.

²⁷ Cf. Gellrich, *Remarques sur l'emploi de l'article en vieux français*. Leipzig, 1881, p. 70.

²⁸ Cf. *Les cent nouvelles nouvelles*, XCIII: C'est assavoir son clerc à qui elle compta les nouvelles, comment elle avait congié d'aller en pèlerinage et cetera, pour toute la journée.

²⁹ Cf. Victor Hugo, *Les Misérables*. Ed. by A. De Rougemont. New York, 1895; p. 2: Cet homme avait dû marcher tout le jour.

the present time, although it is seldom found in the literature of to-day. In Modern French translations of the Bible, however, where old forms and constructions are preserved, *tout le jour* is used regularly.

3. ORIGIN OF *toute la journée*.

When *jor* took the place of *dis*, it was, of course, used in all the constructions in which *dis* had been used. Later, however, when a desire was felt to differentiate more in the meaning of words by limiting their use to certain phrases, *journée* supplanted *jour* in the adverb in question. The reason for the substitution of *journée* for *jour* in *toute la journée* is due to the fact that *journée* expresses the exact idea contained in this phrase. The primary meaning of *journée* is that of duration, and, as this is the meaning expressed in the phrase 'all day,' it is natural that it should be used here. A similar tendency is seen in the case of *an* and *année*. In the Old French one used *tot l'an*,³⁰ while the regular form in Modern French is *toute l'année*.³¹

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OTHER DOUBTFUL WORDS IN SWEET'S DICTIONARY OF ANGLO-SAXON.

geloda means according to Sweet not only 'joint of the backbone,' but also 'brother.'

As to *geloda* 'joint of the backbone,' I do not wish to enter into a discussion just now. The entry apparently is based on *WW*. 159, 22 *spondilia geloda vel gelyndu*, with which compare *Ahd.*

Gl. III, 431, 21 *spondilia rukebein*.

^{ru}
431, 22 *spina gelenda*.

³⁰ Cf. Chrétien de Troies, *op. cit.*, l. 2674:

Sel fist si bian mes sire Yvains
Tot l'an, que mes sire Gauvains
Se penoit de lui enorer
Et si le fist tant demorer
Que trestoz li anz fu passez.

³¹ Cf. Émile Souvestre, *Un Philosophe sous les Toits*. Ed. by W. H. Fraser, Boston, 1897, II, p. 9: Obligés toute l'année à la décence, à l'ordre, au bon sens, nous nous dédommageons, pendant le carnaval, d'une longue contrainte.

In regard to *geloda* 'brother,' however, it is easy to see that Sweet has failed to perceive that *WW*. 173, 44 *fratres gebroðru uel gelodan uel siblingas*, on which he evidently bases his entry, contains a slight mistake that might have been rectified by reference to *WW*. 410, 34-36 *fratres gebropor et aliquando gemægas, aliquando gelondan, quas Latini paternitates interpretantur*. This is confirmed by *Ahd. Gl.* III, 423, 21-23, *Fratres de patre nati. aliquando gelandan. quos Latini paternitates appellant (interpretantur: b)*, with which compare *WW*. 211, 19-21, *contribulus. i. ciues consanguineus mæg, gelanda, parens, gesib propinquus uel simul tribulatus*. On the strength of the latter gloss, Sweet has *gelanda* 'fellow-countryman, kinsman,' of which *gelonda*, written *gelōda*, is, of course, a by-form. As to the omission of the *n*-stroke compare *WW*. 204, 33 *circinnus gafelrod* for *gafelrōd*; *ibid.* 64, 7 *occasionem intigan* for *intīgan*; *ibid.* 66, 16 *inebriabitur bīt drucen* for *drūcen*; *VP*. 29, 5 *memoriae gemydde* for *gemydde*; *ibid.* 30, 11 *paupertate ðearfednisse* for *ðearfednisse*; *ibid.* 32, 2 *in cythara in citra* for *citrā*; *ibid.* 34, 11 *sterititas unbeorednisse unbeorēdnisse*; *ibid.* 72, 25 *to lafe stodeð* for *stōdeð*; *ibid.* 93, 5 *vexauerunt swecton* for *swēcton*; *Corpus Glossary* (ed. Hessels) G 115 *glomer clouue* for *clouuē*; Q 27 *quadrare geeblcadun* for *geeblicadun*; *Erfurt (C. G. L. v.* 365, 26) *indruticans uraesgendi* for *uuraēsgendi*.¹ The point raised by Sievers (*Anglia* XIV, 143) that the use of the contraction mark to denote a simple *n* is very rare in OE. has already been shown to be untenable by the proofs given (which might easily be increased) *ex absentia*. Direct testimony is afforded by the following instances: *Old English Glosses* (ed. A. Napier) 10, 4 *naptarum tūdar*; *Durh. Rit.* p. 13 *benignitatem weldōnis*; *ibid.* p. 23 *culparum sȳna*; *ibid.* p. 36 *incursione onerrige*; *ibid.* p. 119 *latrinibus firīðeafū* (a notable instance); p. 122 *invocationem inceiginge* (cp. *innceigvngv* p. 121); *ibid.* p. 193 *centurio hondrað mōn latwv*; *decanus tea mōn latwv*. Add to that the instances quoted by Napier (note to 1,300), *lītlā* for *lītlān*, *cumē* for *cumen*; *i* for *in*. An apparently well-authenticated word is *gefyrðra* 'promoter', if we go by the way Sweet prints it. Yet

¹ *Epinal-Corpus* have wrongly *uuraestendi (wraestende)* which Holthausen vainly tries to defend. Also Kluge recognizes a *wriensian* 'geil sein.'

it rests only on a supposition, viz. that in the *Erfurt-Corpus-Gloss* (Hessels, D 266) *ditor*, *gefyrðro* we have to do with a noun, not—as would seem evident to any but a prejudiced mind—with a verb form. Sweet must have taken *ditor* as equivalent to *ditator*; his present *gefyrðra* is an improvement on the *gefyrðro* 'promoter' we find in the glossary to *OET*. Goetz in his *Thesaurus Glossarum Emendatarum* correctly explains the word by German 'ich fördern', but fails to refer to the source of the gloss, Aldhelm's Riddle *De Arcturo* l. 7 *hoc dono ditor*, etc., whence it would seem that *gefyrðro* was originally *gefyrðrod* *sc. beom*. Also on a supposition is based Sweet's entry *wuduhen* 'quail'. We read in *Corpus C.* 840 *coturno wodhae*. This appears wrongly (cp. Wülker's note) as *coturno wodhaen* *WW.* 366, 2. But imagining *coturno* as being = *coturnix*, Sweet accepted *wodhaen* and took it to be for *wuduhaen* which he prints as authentic in his *Dictionary*, giving the reader not even a hint as to the doubtfulness of the entry. I think we shall not go amiss in referring the gloss to Aldhelm's *Epistola ad Acircium* (Giles, p. 264, l. 8) *versu et facundiae cothurno extulerunt*; *wodhae* then will stand for *woð wōþ* evidently being used here in the sense of 'stilted (artificial) speech.' Thus *coturnus* appears glossed by Irish *sulbaire* 'eloquence' in the *Cod. Augustini Carolinrh.* fol. 35^b. Probably to the same passage of Aldhelm is to be referred the Münster gloss *coturno crine* (*ZfdA.* 33, 242), and *crine* will rather mean 'gewundene, gekünstelte Rede' than *gewundener Schuh*, as Kluge would have it.

In the preface to his *OET*. Sweet had drawn attention to the monstrous *borggilefde* glossing *vadimonium* in the *Corpus*, but to this monstrosity he actually gives a place in his *Dictionary*, not heeding the clear testimony of *Epinal-Erfurt* reading *uerecundiae concesserim gilebdae* and *uadimonium borg* as to two distinct words. *Gilefde*, of course, renders only *concesserim*, the gloss referring to *Oros.* III, 3, 3.

That there is no such verb as *prūtigean* 'chirp', has already been pointed out by Napier, note to *OEG.* 37, 3 *garrulantes wri[tiende]*. But we may well ask why Sweet turned aside Kluge's testimony as to the MS. reading *writigeað* (*pipant*) *WW.* 516, 24 (see *E. S.* XI, 512) and why he paid no

attention to the by-form *wreotian* pointed out by the same author as extant in *WW.* 377, 33 *crepitat wreotaþ*. The question is all the more pertinent as Hall's *Dictionary* gives *wreotan* = *writian* and explains the latter by 'to rush, to roar.'

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ROMANIC LEXICOGRAPHICAL MISCELLANIES.

Under this heading are gathered various French, Italian, or Provençal words. Some of them are either not registered in the lexicons, or they are ill-defined, or, again, they have seemed to me to have been treated inadequately or erroneously from an etymological point of view.

Agacer, agazzare, taquiner.

AGAZA, Old High German, "daw". See O. Schade, *Altdeutsches Wörterbuch*, 2d ed. *Agaza*, rather than the *agalstra* cited as a possibility by Hatzfeld and Darmesteter in the *Dictionnaire Général*, is almost certainly the etymon of the French *agacer* and of the Italian *agazzare*. Tommaseo cites *agazza* and refers to *agazza* and *gazzera*. He does not cite *agazzare*. Muratori, *Rer. Ital. Scrip.*, t. XVI, col. 1035, cites the following from the account of the burial of Galeazzo of Milan, September, 1402: "alia duo [scuta] cum divisa Imperatoris, videlicet uno capitergio cum una gassa." I shall quote one earlier passage for the Italian. Körting reads thus in his second edition: "Über das Vb. *agacer* s. oben *ad* + *hazjan*; zu *agaza* gehört *agacer* nur insofern, als es altfranzösisch auch 'wie eine Elster schreien' bedeutet; *agacer*, 'reizen,' ist *ad* + *ahd. hazjan*, 'hetzen';" etc. On the contrary, both *agacer* and *agazzare* are, I believe, to be derived from OHG. *agaza*, "daw," and both these verbs were at first terms of falconry. The *Dictionnaire Général* defines *agacer* as follows:—(1) *Mettre dans un état de légère irritation nerveuse*:—(2) *Exciter par de légères provocations*.

Now as to the evidence. To say nothing of the very serious phonetic difficulties to which both *hazjan* and *hatzan* give rise, there is excellent ground for seeking elsewhere the etymon of *agacer*.

and of *agazzare*. In reading for the chapter on Falconry in "Dante and the Animal Kingdom," I came upon the following passage from an early Italian writer (13th cent.?), who surely must have had an etymologist of the twentieth century in mind. In the *Libro delle nature degli uccelli, Scelta di Curios. Lett.*, vol. 140, p. 26, we find this statement, "Se tu vuoi *agazzare* neuno sparviere od altro uccello, per averlo, tolle el seme del dente cavallino [henbane], e fàne polvere, e dàllili a beccare in qualunque modo tu puoi, ed elli morae, e tu li li chiedi; e s'elli nollo ti dà, e tu guarda; quand' elli el gitterà vallo a ricogliere, scaldalo al fuoco e guarrà bene." The author continues, (p. 52) . . . "e poi che serà bene adusato alla mano, e riede a la mano, abbi una *gazza*, innanzi che tu li mostri altro uccello neuno, e coscili li occhi, e poni la *gazza* in terra e vâ collo sparvieri presso sì che la pigli . . ." etc.

This teasing allurement with the *gazza* or daw goes on for several days till the hawk or falcon has learnt her lesson. *Ibid.*, p. 52 ff. May we not seek a similar origin for *taquiner* in the O. H. German *tâha*, which also means a daw?

Aürios, aürius.

A(U)GURIOSUS > Old Prov. *aürios*, 'crazy'. Unlike the etymon of *heureux*, *auguriosus* is not a hypothetical form. We find this in Du Cange: "Auguriosus, augur. Parminius Abbas in Excerptis de sacris Scripturis." Our English word 'silly' has had a similar history. Anglo-Saxon *sælig* meant 'timely'. The word then came to mean 'happy', 'lucky', 'blessed', 'innocent'; finally, 'simple', 'foolish'. See Skeat.

Levy, in his *Supplement-Wörterbuch*, gives two quotations:

El esdevenc aürios e senes sen.

Merv. Irl. 51, 24.

E aprop los companhos d'aguest aürios lo van penre e liguar.

Ibid., 52, 16.

Religious frenzy had, it seems, a like influence on the semantic development of the Old Provençal *aürius*, which also means 'mad', 'crazy', and comes almost certainly from *a(u)gurius* + *ivus*. For *aürius* see Raynouard, *Lexique Roman*, II, 148. Mistral defines *auriveu*, *aurivel*, *auruwello*, *auribelli*, *auribello*, as meaning 'light-headed', 'wild', 'giddy'.

Attujare.

*ATTURIARE > Ital. *attujare*, 'to stop', 'to block'. Levy, *op. cit.*, cites *aturar*. The *yod* here postulated is not a very rare phenomenon in Italian. We have both *furo* and *fuio*, and, contrariwise, *panie* and *pane*. Possibly *attujare* was influenced by (or influenced) *abbujare*. We may now be in a position to throw light on the moot point raised by Dante's lines (*Purg.* xxxiii, 48),

E forse che la mia narrazion buia,
Qual Temi e Sfinge, men ti persuade
Perchè a lor modo l'intelletto attua.

Burrato.

BURRUS = *rufus*. (perhaps *ρυφός*. St. Augustine, *Serm.*, 256 n. 13, uses *byrrhus*. See Forcellini). Ital. *burrato*, 'abyss', 'dark chasm'.

Dante, *Inf.* xii, 10:

Cotal di quel burrato era la scesa.

Again, *Inf.* xvi, 114:

La[corda] gittò giuso in quel burrato.

The suffix *-atus* attached to such a word gives rise to difficulties. The change of meaning of the stem, however, is natural enough, if we consider the fickleness of colors. Compare for example Ital. *bruno*, and English "brown". Remark also Old Spanish *blavo*,—"Calificacion dada al color que se compone de blanco y pardo o algo bermejo." Donadiu y Puignau.

Quive.

ECCUM + *Ybī* > Ital. *quivi*; *ŭbi* > *ove*. By analogy to *ove*, the more frequent word, we get *quive*, used by Dante (*Paradiso* xiv, 26).

Alluminare.

O. French EN + Latin LUMINARE > Old and Mod. French *enluminer*, with the derivatives *enlumineur*, *enluminure*. "Comme l'escrivain qui a fait son livre l'enlumine d'or et d'azur." Joinville, *St. Louis*, 146, ed. Wailly. For the sake of what we nowadays call "local color" Dante used this word instead of the Italian *miniare*, and rendered the French nasal *en* by a Tuscan *a*.

"O," dissì lui, "non sei tu Oderisi,
L'onor d'Agobbio e l'onor di quell' arte
Che alluminare chiamata è in Parisi?"

Purg. xi, 79-82.

Assemprare.

EXEMPLUM (amplification of Körting 3396) > Ital. *assemprare*, 'to copy' or 'exemplify'.

This derivation seems to explain definitively the lines in Dante (*Inf.* xxiv, 4, 5):—

Quando la brina in sulla terra assempra
L'immagine di sua sorella bianca (the snow).

Issaratz.

EXSERRATUS or EXERRATUS > Old Provençal *issaratz*.

In the twenty-third line of a poem by William IX of Poitou¹ beginning, *Companho, faray un vers covinen*, is found a curious word, *issaratz*. The poem ends with these verses:

Cavallier, datz mi cosselh d'un pessamen;
anc mais no fuy issaratz de cauzimen;
res non sai ab qual me tengua de n' Agnes o de n' Arsen.

The phonetic development by which we get an *iss* in the ante-penultimate and an *a* in the penultimate of *issaratz* may be explained thus: *Exilium* > *eissilh* and *issilh*; *mercedem* > *merce* and *marce*, for *e* followed by *r* often becomes *a*. The citations about to be given show that no difficulty arises from the single *r* of *issaratz*. Observe now these verses cited by Raynouard under *serrar* from Bertran de Born and Guillem de Tudela

Mas aissi'ls clau e'ls enserra.

(B. de B.)

(See Stimming's ed. 1892, p. 68.)

En auta votz cridan, Anem los essarar.

(G. de T.)

Though one *issarrar* (*esserrar*, *eserar*, *essarar*, etc.) is undoubtedly from *i(n)serrare*, we may well have in the *issaratz* of Count Guillem IX a homonym from *exserratus* or *exerratus*. The debatable line may mean, "I was never more excluded (never further) from discrimination (from making a choice) between Lady Agnes and Lady Arsen."

On the other hand if *issaratz* be from *exerrare*, meaning 'to go astray', the words "anc mais no fuy issaratz" might signify "I was never more bewildered."

I hope to have thrown a little light on this puzzle which I have certainly not solved.

¹ Appel, *Provenzalische Chrestomathie*, No. 59.

Fiatore.

FLATUS merged with FOETOREM > *fiatore*, 'stench'.

"Putente sopra ogni fiatore." *Tundal's Vision*, Codex 185.

Grimaldi.

GRIMALDI (a very common Italian proper name) perhaps > *grimaldello*, a lock-pick. Fr. Sacchetti, Nov. 175, "Aprirono o con grimaldello, o con altro artificio il detto serrame." Cf. the English words, Betty, Jenny, Jemmy, Jimmy. A certain paternal familiarity with tools leads naturally (especially among the burglarious gentry) to an endearing diminutive. Zambaldi derives *grimaldello* thus: "è un dim. dal mlt. *cremaculus*, fr. *crémaille*, mod. *crémaillère*, che deriva dall' ol. *Kram*. uncino di ferro." Aside from the probability that '*cremaculus*' would give **cremaglio* or **cremacchio*, it seems to me going rather far afield to look thus for an etymon, seeing the very great frequency with which tools are named after the most notorious persons who have used them.

Leppo.

LIPPUS, adj. only. 'Blear-eyed,' 'sore-eyed'; of things, 'dripping,' 'running.' > Ital. *leppo*, 'stench.' Dante, *Inf.* xxx, 99, "Per febbre acuta gittan tanto leppo." Buti comments: "Leppo è puzza d'arso unto, come quando lo fuoco s'appiglia alla pignatta o alla padella, e così dice che putiano coloro."

In modern Ital. *leppo* refers especially to a smell from a kitchen. There is a Greek λίπος [I] τὸ, meaning 'animal-fat,' 'lard,' 'tallow.'

Pola.

(CORNIX) PAULA. Pola, now obsolete in Tuscan save in a proverb, is used by the Venetians (so G. di Mirafiore says) to designate a *taccola* or daw. Benvenuto da Imola commenting on *pole*, *Parad.* xx, 35, renders, "the magpie or something similar," "*le pole*, quæ sunt de genere *picarum*." Lubin, Fraticelli, and Scartazzini say "*cornachie*"! Philaethes translates "Krähn." In my opinion the word *pola* is derived from *cornix paula*, as *sanglier*, by the same well-known dropping of the noun, is derived from *porcus singularis*.

Cornix paula = *cornicula* or, rather *cornacula*, whence *cornacchia*. No etymology for *pola* is registered in Körtling. As to the meaning of *pola*, the following definitions are given: *cornacchia*, *mulacchia*, *taccola*, and, finally, in his *Opere Div.* 90, Franco Sacchetti attributes to the *pola* essentially the characteristics attributed by the "Physiologus" to the *upupa*, hoopoe or lapwing. The weight of testimony indicates that the bird is either the rook or the daw. The word *pola* seems to have had more than one owner in Dante's time.

(See *Dante and the Animal Kingdom*, p. 305).

Ramogna, ramier.

RAMO + ONIA (Cf. Meyer-Lübke, *Gr. des L. R.* II, § 462) > Ital. *ramogna*, god-speed (?). Dante uses this rare word in *Purg.* XI, 25:

Così a se e noi buona ramogna
Quell' ombre orando, andavan sotto il pondo, etc.

Buti comments: "buogna ramogna, cioè buona felicità nel nostro viaggio e nel loro: ramogna è proprio seguir nel viaggio.

Benvenuto da Imola: "idest, bonum augurium."

Jac. della Lana: "Propriamente è iter o viaggio."

Cf. Godefroy, s. v. *ramier* (No. 2.). Godefroy cannot define, but he cites Eustache Deschamps.

A cursory examination has not enabled me to find this passage in the ten-volume edition of the *Société des Anciens Textes*. Were one to study the legendary life of Saint Riquier widely enough the word *ramier* might be fully explained.

Sire, j'ay le mal Saint Riquier,
Donnez moi pour Dieu le ramier;
Atten encore jusqu'a demain.

"Le mal Saint Riquier" (not defined by Littré) is paralysis. The saint seems to have bequeathed a cure to those who devoutly visited his remains.

See Migne, *Patrologia*, v. 141, col. 1420.

Rattrappare.

RE + AD + TRAPPEN (Old HG. *trapo*, Anglo-Saxon *bitraeppan*, German *treppe*. Cf. *trampeln*, etc.) > Ital. *rattrappare*. The original sense of the word *trapo* was a 'step', then something stepped

on, then a 'trap'. Cf. English 'trap-door'. Dante, *Inf.* XVI, 136,

Sì come torna colui che va giuso
Talora a solver l'ancora ch' aggrappa
O scoglio od altro che nel mare è chiuso,
Che in su si stende, e da piè si rattrappa.

In this passage the word seems to revert to its original meaning 'to step'. The verse (136) appears to mean: "Who stretches up and kicks backward",—a perfect description of a swimmer pushing up toward the surface.

Sobbarcare.

SUB + ARC(U) + ARE, or (?) SUB + ARCA + ARE, > Ital. *sobbarcare* 'to bend beneath'. Dante, *Purg.* VI, 135, "Io mi sobbarco". Buti, in his commentary, suggests another etymon. He says, "I'mi sobbarco, cioè io faccio di me barca."

For the doubling of the *b* (if my etymology be correct), cf. *abate* or *abbate*, *abborre* < *abhorret*, etc.

Tragime.

TRAGĪMEN (cf. first and second editions of Körtling.) > Ital. *tragime*, 'kedge', a term of falconry. This word is not cited by Tommaseo. See *Scelta di Curiosità Letterarie*, vol. 140, p. 40 and *passim*.

Trafiere.

TRANSFERIRE > Ital. *traferire* and *trafierere*, whence *trafiere*, 'dagger.' See *Tunda's Vision* in *Scelta di Curiosità Letterarie*, vol. 128, p. 43, and Tommaseo. See, also, Meyer-Lübke, *Gr. des L. R.*, vol. II, § 399. *Leva*, a 'lever,' shows that a postverbal may be the name of a tool.

Triamito.

Τριμήτρος (fabric woven with three threads) > ? Ital. *triamito*, 'ticking', 'drill'. *Tunda's Vision* Codex 158: . . . "coperte di preziosi panni di seta e di triamito." See *Scelta di Curios. Lett.*, vol. 128, p. 96, and the explanation by Corazzini, *ibid.*, p. 132. The word *triamito* is not registered in any accessible lexicon.

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ITALIAN PHONETICS.

F. M. JOSSELYN, JR., *Étude sur la phonétique italienne*. Thèse, Paris, 1900. Also in *La Parole*, 1900, II, 422, 449, 673, 739; 1901, III, 41.

The author's thought in regard to Italian was: "While there exist many books which teach in what cases to pronounce such or such a sound, there is none which explains *how* to pronounce the sounds themselves." To gather some data he obtained records from a native of Emilia, from two of Sienna, and from one each of Florence, Perugia, Umbria, Rome and Sicily. These records included palatograms and tracings from the nose, mouth and larynx.

Paper artificial palates were made in the usual way. The troublesome moistening of the paper was avoided by soaking it with oil before it was perfectly dry; a good addition is—Dr. Josselyn says—to cover it with bicycle enamel. Specimen palatograms are shown in Figs. 1 to 25.

Graphic records were made of the pressure and movements of the tongue and lips by exploratory bulbs of different sizes inserted into the mouth. Pressure on the bulb caused deflections in the line drawn by a tambour¹ on a smoked drum. Specimen records of the elevation of the tongue are shown in Figs. 26 to 32. Graphic records were also made of the vibrations of the larynx by placing a Rousselot laryngeal capsule over the larynx and connecting it to a small tambour. Records of the air coming from the nose were made by inserting a nasal olive into the nostril and connecting it to a tambour. Specimen records of laryngeal and nasal action are shown in Figs. 33 to 38. The breath from the mouth was recorded by speaking into a receiving trumpet connected to a tambour.



FIG. 26.

¹ Attention should be called to the remarkably fine tambours recently devised by Ch. Verdin, Paris.

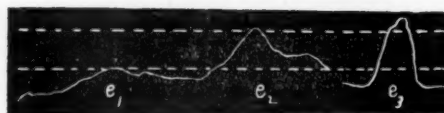


FIG. 27.

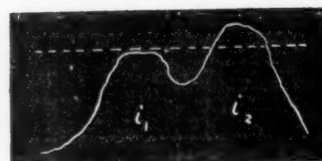


FIG. 28.

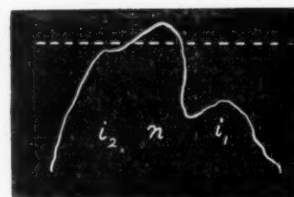


FIG. 29.



FIG. 30.



FIG. 31.

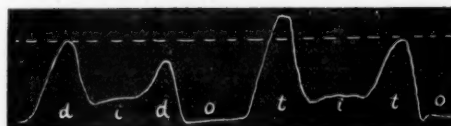


FIG. 32.

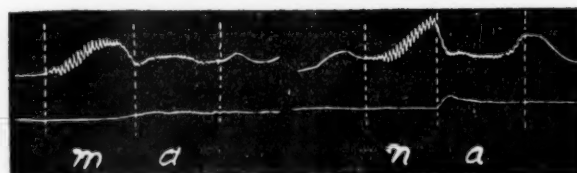


FIG. 33.



FIG. 34.

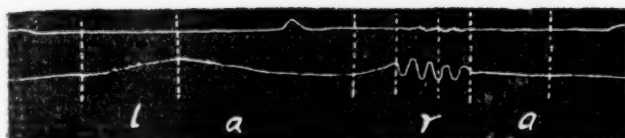


FIG. 35.

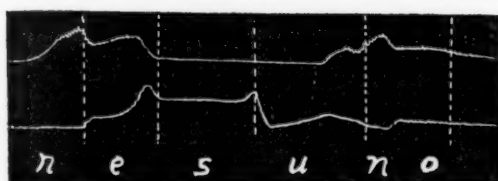


FIG. 36.

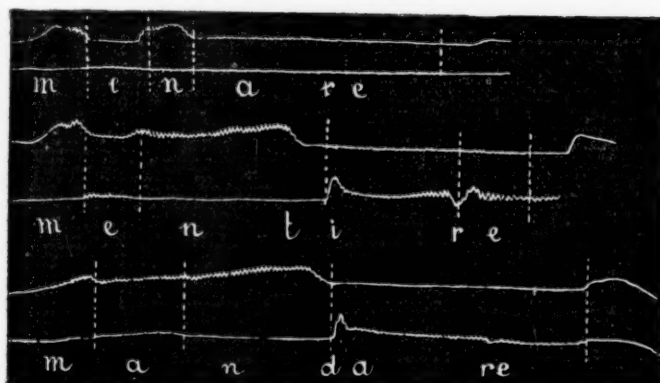


FIG. 37.

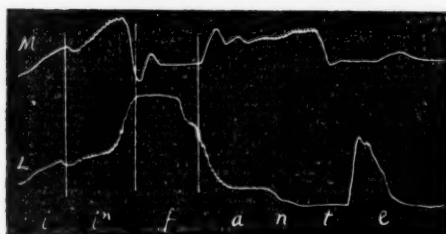
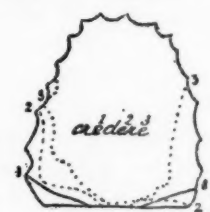


FIG. 38.

The recording drum was made of aluminum to avoid weight, the whole outfit being intended for traveling.²

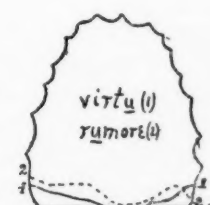
² The attention of phoneticians is called to the excellent aluminum drum made at the Harvard Medical School under the direction of Professor W. T. Porter, and sold for the incredibly low price of \$12.

The neutral vowel in Italian is tonic *a* as in 'ama'; the tongue rises slightly and just touches the hard palate at the rear (1, Fig. 1). The close *a* as in 'ama' has a greater elevation of the tongue and a larger region of contact (2, Fig. 1). The difference in tongue elevation is shown in the Fig. 26 of ama. The three varieties of *e* appear in 'credere'; open (1, Fig. 2), medium (2, Fig. 2) and close (3, Fig. 2). The relative tongue elevations are shown in the bulb record, Fig. 27.

FIG. 1.
aFIG. 2.
eFIG. 3.
i

The two varieties of *i* (Fig. 3) are clearly marked in each subject (Figs. 28, 29).

The three forms of *o*, as in 'popolo,' (Fig. 4) and the two of *u*, as in 'rumore' and 'virtù,' (Fig. 5) do not show great differences in their palatograms but the records of tongue movement by means of exploratory bulbs showed the distinctions clearly. (Figs. 30, 31).

FIG. 4.
oFIG. 5.
u

Italian thus has the typical vowels *a*, *á*, *è*, *e*, *é*, *ì*, *í*, *ò*, *ó*, *u*, *ú* (in Josselyn's notation).

Three types of occlusives were found according as the cord vibrations began before, at or after the moment of explosion. The first included only "sonants," the second both "sonants" and "surds," the third only "surds."

In long sonant occlusives, as in 'double consonants,' (e. g. *addentro*) the rise of breath pressure in the mouth gradually stops the current through the glottis and consequently the cord tone, thus making them partially surd just before the explosion.

With the Italian surds the vibrations of the following vowel begin regularly during the explosion, but sometimes at the moment of the explosion as in French. In rare cases they begin after the explosion as in German and English. In the sonants the cord vibrations begin regularly in advance of the explosion; sometimes, however, they begin even with the explosion as in English. These variations are not indiscriminate, but show fixed types according to the individual or region.

The records showed clearly that in the occlusives there was always a difference in pressure and in extent of contact between a sonant and its corresponding surd, and that a surd *g*, for example, is not the same as a *k*.

In *p* and *b* the labial and the lingual pressures showed $p > b$. The *t* and *d* were regularly pure dentals and never interdental. In some cases the *t* and *d* showed less rise than the regular type, as in *tito*, *dido* (Fig. 32) indicating a tendency toward interdental. A frontal prepalatal *t* was found with one person.

The palatograms for *ka*, *ki*, *ko* (Fig. 8) and *ga*, *gi*, *go* (Fig. 9) show the different forms of *k* and *g* depending on the following vowel; in all these forms the point of the tongue was against the lower teeth. The records for *ča* and *či* (Fig. 10) show that *č* includes the contacts for prepalated *t* and *j* (consonant *i*) and not those for *t* and *š*; the fact seems also to have been established that the entire contact for both articulations was made at the same time. According to Dr. Josselyn it is quite wrong to consider *č* as composed of the articulations dental *t* and *š*. The contacts for *ga* and *gi* were, for this subject, practically the same as for *ča* and *či*. With other subjects the *ga* and *gi* showed a tendency toward a fricative form (Figs. 11, 12). The contact for *ts* as in 'zio' (Fig. 13) resembles that of *t* (Fig. 6) but covers a smaller surface; that for *dz* as in 'dozzina' is like that for *ts* with the tongue less firmly against the palate in the rear. Dr. Josselyn seems to consider *ts*, *dz* to be nearly as closely unified as *č*, *ǵ*. For *s* (Fig. 14) the contact is against the alveolæ with a short

opening near the middle; for *z* (Fig. 15) the contact surface is slightly less. The important fact is that the tongue is against the lower teeth, thus making a clear dental sound, instead of the looser English one where the tip of the tongue is raised. For *š* (Fig. 16) the channel is very wide. The *l* (Fig. 17) involved a frontal-prepalatal contact but in another subject was purely dental (Fig. 18). The rolled 'r' and fricative 'r' did not differ in contact (Fig. 19). The almost complete closure in the prepalatal region for the fricative 'r' may be made complete by a slight movement; in such a case if the sides of the tongue are not sufficiently firm the lateral escape of the air will produce an *l*, or if they are firm the velum can descend and produce an *n*; such phonetic changes are common in the Romance languages. In the change from fricative 'r' to *s* the closure may readily become complete and produce an intermediate *t*, as in *pwo darsi* for *pwo darsi*. The articulation for *m* (Fig. 20) is postpalatal with occasional alveolar contact of the tongue tip. The *n* is frontal-prepalatal (Fig. 21) or dental. The record of 'ng' in 'vengo' shows a postpalatal *ŋ* (Fig. 22), quite different from the prepalatal *n* (Fig. 21). The dorsal contact for *h* or *l-mouillé* (*l* in Fig. 23) is very different from the frontal contact in *lj* (*l* in Fig. 23). There does not appear to be so much difference in the case of *ñ* and *nj* (Fig. 24). The *j* in *jeri* 'ieri' (*j* in Fig. 25) is clearly distinct from the vowel *i* in *io* (*i* in Fig. 25) although somewhat resembling it.



FIG. 6.

t

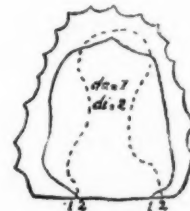


FIG. 7.

d



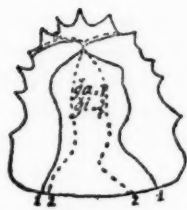
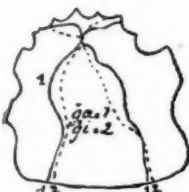
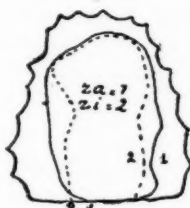
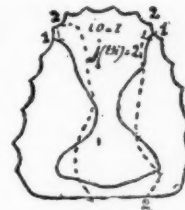
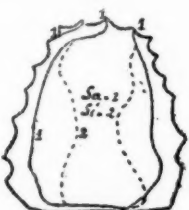
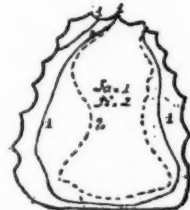
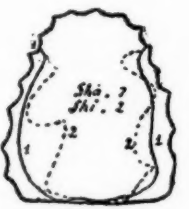
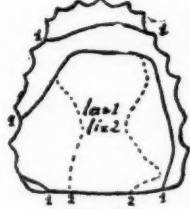
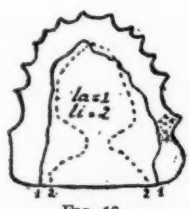
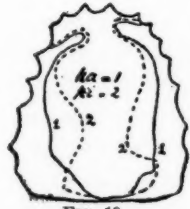
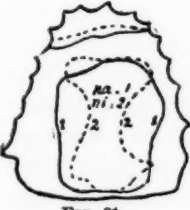
FIG. 8.

k



FIG. 9.

g

FIG. 10.
cFIG. 11.
gFIG. 22.
ηFIG. 23.
hFIG. 12.
ġFIG. 13.
z = tsFIG. 24.
ñFIG. 25.
i, jFIG. 14.
sFIG. 15.
8FIG. 16.
šFIG. 17.
lFIG. 18.
ĺFIG. 19.
rFIG. 20.
mFIG. 21.
n

Josselyn's study of nasalization was quite extensive. In Figs. 33 to 38 the upper record is from the nose, the lower one from the mouth. In *ma* and *na* the nasalization includes not only the nasal but to a less degree the entire vowel, especially its close. The vibrations in the tracing indicate that the velar movement finished before the cord action did, thus giving a special nasal twang to the end of the vowel. The record for *mano* shows the nasal current of air during *m*, a smaller nasal current during *a*, an increased nasal current during *n*, a cessation of this current during *o*, and the expulsion of the surd air from both mouth and nose after the laryngeal vibrations have ceased.

During *l*, *r*, *g*, *d*, *b*, *z* of *la*, *ra*, *ga*, *da*, *ba*, *za* the nasal line shows vibrations without any deflection of the point of rest; these vibrations indicate, I believe, the transmission of vibratory movements and the roll of the *r* to the velum and thus to the nasal cavity, but no relaxation of the velar closure. During *f* of *fa* a small rise was noted in the nasal line, indicating a slight escape of air through the velar closure.

It should be noted that Josselyn confines the term "nasality" to the physical conditions of the air in the nasal cavity. He distinguishes three qualities of this nasality: 1. passage of surd air through the nose, 2. passage of sonant air through the nose, 3. existence of vibrations in the nasal cavity with no passage of air.

In the record for "nessuno" the full opening of the nasal cavity is seen for *n*; the *e* is considerably nasalized throughout, but most strongly near the end; the glide from *e* to *s* closes the nasal cavity entirely and the mouth somewhat; the glide from *s* to *u* is marked by a slight explosive puff from the mouth and then an almost complete closure; the *u* shows a steadily increasing stream from the mouth and the glide from *u* to *n* a steadily decreasing one; the *u* is without nasalization; the *u-n* glide is strongly nasalized; the *n* is nasal as before; the *o* is slightly nasalized.

Records of "menare", "mentire" and "mandare" show *m* of nearly constant length. The first *n* is short, the second more than three times and the last about three times as long. The interesting point is that this is caused by the nasalization of the occlusion of the explosive. Similar records show a long *n* in "infante", "inni", "mente", and a short one in "onore", "nessuno", "mano" and "tenere". The *n* at the end of a syllable is steadily stronger and longer, and feebler and shorter at the beginning and after an open syllable.

The velar action required for a nasal was regularly extended to the neighboring sounds and sometimes to the whole word.

After a vowel the *m* or *n* often took a form intermediate between the vowel and the usual *m* or *n*. In one record for "infante" (Fig. 38) the first *n* is seen to have entirely disappeared, as the lower line shows no oral occlusion; it was replaced by a nasal vowel.

We cannot go further into the details of Dr. Josselyn's thesis; some of the principal results may be summarized as follows:

The sounds that are believed to be identical show notable differences for the same region and dialect. The same sound is often pronounced differently by the same individual. (I may add that in my study of *ai* in the tracings of Cock Robin I found no two *ai*'s exactly alike). In addition to the usually recognized two varieties of Italian vowels (closed and open) there are also two medium ones. The difference between surds and sonants shows itself throughout the entire articulation. (The same fact has been shown for French by Rousselot). The sounds *è* and *ǝ* are composed of two parts: a prepalatal occlusion

which is never dental *t* or *d*, and a fricative portion which is never *ʃ* as generally supposed. The sounds *m* and *n* often appear merely as nasalizations of the following vowel. The sounds *m* and *n* after a vowel may take a form intermediate between the vowel and the consonant; this is the first step of an evolution already finished in French. The mouillé consonant is a simple sound to be distinguished clearly from a consonant followed by *j*. In Italian there are consonant *j* and *w* which are clearly distinguished from the vowels *i* and *u* although not differentiated in the spelling. Except in some special cases a diphthong occurs in Italian only when the tonic accent falls on one of two contiguous vowels. There are no triphthongs. Nasalization extends to the sound adjacent to the proper nasal and even to the whole word. A "double consonant" is a stronger and longer simple consonant. The vowel preceding a "double consonant" loses a quarter or a third of its usual length.

One weakness in this admirable work can be traced to an insufficient acquaintance with physics. For example, Dr. Josselyn speaks of the "question of knowing if the vibrations appear in the breath as soon as they appear in the larynx, or if the vowel is separated from the explosion by a puff of surd air." The vibrations imposed upon the breath by the action of the cords travel at the rate of about three hundred and thirty meters a second, reaching the lips—not over ten centimeters away—in less than one three-thousandth of a second, or in less than one-thirtieth of the period of a single vibration of a bass voice. The record of vibration for the mouth must therefore be simultaneous with that from the larynx; there can be no puff of surd air from the mouth if the cords are vibrating.

This interesting and valuable study was made by a graduate of Boston University, studying under the Abbé Rousselot. It was accepted as a thesis for the doctor's degree at the University of Paris, and received an award of five hundred francs in a competition for the Prix Volney. In my opinion it is one of the best pieces of work yet done on the physiological side of experimental phonetics; it is typical of the principles followed by the pupils of the Abbé Rousselot.

It impresses one with the originality of the

American mind to find that the first artificial palate for recording tongue contacts in speech was made by Kingsley of Philadelphia, that his palatograms are still the only set for English sounds, that the first sagittal diagrams of mouth positions determined by measurement were made by Professor Grandgent of Boston, that the first experimental studies of Lithuanian and Lettic were by Schmidt-Wartenberg of Chicago, and that the first application of experimental methods to Italian has been made by Dr. Josselyn. We shall await with interest the publication of Dr. Josselyn's experiments on Spanish.

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ITALIAN LITERATURE.

Alessandro Manzoni's I Promessi Sposi. Abridged and edited, with an introduction and notes, by MORITZ LEVI, Assistant Professor of French in the University of Michigan. Silver, Burdett and Company, New York, Boston, Chicago: 1901. xxix + 329 pp. Price \$1.20. In the Silver Series of Modern Language Text-Books.

Perhaps no author ever spent so much conscientious and minute care on the language of any work as did Manzoni upon the language of *I Promessi Sposi*. The purification and unification of the Italian language was one of the definite purposes of his whole life work, as is proved by numerous passages in his letters and by his many writings dealing with linguistic questions. The first manuscript of *I Promessi Sposi*, written between April, 1821, and September, 1823, shows a very remarkable amount of erasure and correction. When once finished it was immediately subjected to a thorough revision. The manuscript product of this revision was submitted for private criticism to a score of intimate friends, among whom the most critical and the most influential was Tommaso Grossi. Again revised, in accordance with the suggestions made by this circle of critics, it was sent to the press in 1825 and finally published in 1827. Yet the author was not content with the work even in this much altered form; there remained in the language much that showed the non-Tuscan origin of the writer, much that savored

of the academic, much that was affected, literary, uncommon. With the definite purpose of studying the pure Tuscan idiom, Manzoni in 1827 went to Florence. For the thirteen years following this visit he devoted himself almost exclusively to the minute and painstaking revision of the language of his novel. The revised text was published in 1840-1842. The result of such labor—twenty years of the life of a man of "infinite capacity for taking pains" devoted to textual revision of a single work—has been to make the book precisely what he wished it to be: the standard of pure Italian. It is the advanced reader and rhetorical model in all Italian schools, and the authority from which modern Italian grammarians cite their examples. Such a work possesses in the very highest degree the necessary qualifications for use as a text-book by foreigners studying Italian. For those who are beginners in such study it needs annotation, chiefly for the explanation of words and expressions and of grammatical constructions not adequately treated in the available dictionaries and grammars. A good annotated edition of *I Promessi Sposi* would, therefore, be a very valuable addition to the small stock of Italian texts edited and annotated in English.

The length of the full Italian text (five hundred and seventy-four pages in the current Hoepli edition) renders abridgment necessary to adapt the book to class-room work. Mr. Levi, in his recent edition, has given the essential parts of the whole story in a text of two hundred and ninety pages. Even when thus abridged the text is perhaps longer than most instructors would care to use in early reading, for which the editor states in his preface that the book is intended. The first eight chapters (comprising ninety-two pages in the Levi edition) are to a certain extent complete in themselves; and if thoroughly edited would form a text-book cheaper, more compact, and more practical for early reading than this longer work.¹

In the Preface of the Levi edition we find the statement that "The text of this edition . . . is that of Alfonso Cerquetti (Milan: Ulrico Hoepli)." The date should be added, since the texts of this edition, published in different years, vary consid-

¹The edition of the Rev. A. G. Clapin (London: Librairie Hachette et Cie., 1892) consists of these eight chapters, but has no introduction and is deficient in annotation.

erably in details, that of 1898 being more correct than the later reprints.

Mr. Levi's Introduction is very satisfactory; generally accurate, comprehensive, and not too long. The first quotation on p. xii is from Dino Mantovani's *Il Poeta Soldato* (Milano: Treves, 1900), and should be so credited. Similar failure to credit quotations occurs in foot-note 1 on p. 247, and frequently in the Notes, for example in the note to p. 259, l. 10. The hymn *La Pentecoste* was first published in 1822, not in 1835, as stated on p. xvi, and the *Relazione sull' unità della lingua* (1868) was not the last work of Manzoni, as is stated on p. xix, for *La Rivoluzione francese del 1789 e la rivoluzione italiana del 1859*, a work by no means unworthy of the author of *Carmagnola* and *I Promessi Sposi*, dates from the years 1869-1873.

The third section of the Introduction, "I Promessi Sposi," is the least successful of the three. The latter half of this section, beginning on p. xxv and dealing with the art of Manzoni, is rather a compilation of impressions which one could scarcely fail to derive from the reading of the novel than a collection of introductory facts serviceable to the student.

In view of the very large number of Italian annotated editions of *I Promessi Sposi*, and of the books, essays, and magazine articles in English, French, German, and Italian dealing with the work, a carefully selected bibliography would perhaps have added to the value of the Introduction.

Mr. Levi has based the text of his edition upon the text of the current Hoepli edition, which was prepared by Alfonso Cerquetti. There is no authoritative text of *I Promessi Sposi*. The various copies of the final authorized edition of 1840 (Milano: Guglielmini e Redaelli) vary among themselves,—a fact due to Manzoni's passion for revision, as he ordered changes in the type-setting even after some copies had already been printed. It has never been decided what particular copy or group of copies is authoritative and final. Moreover, all copies of this edition contain certain typographical errors which escaped even the thorough revision of Manzoni. The policy of Italian editors has varied. Some have followed one set of variants, others another; some have retained the mistakes of the edition of 1840, others have corrected them. Very few have

followed any consistent scheme of selection or correction. The Cerquetti text is on the whole the most satisfactory one available, though it has many defects in minor points. Certain mistakes of the 1840 edition are retained. For example, *fra Cristoforo, andò* (Edition of 1840, p. 162, l. 14; Cerquetti edition, p. 121, l. 31; Levi edition, p. 90, l. 3): the comma should be omitted. Certain variations from the 1840 edition are introduced: for example, *Meschino* (1840, p. 458, l. 34) becomes *meschino* (Cer., p. 350, l. 23; Levi, p. 192, l. 28). The accentuation is not based upon that of the 1840 edition, and is inconsistent. For example, *voto* (1840, p. 349, l. 13) becomes *vôto* (Cer., p. 267, l. 11; Levi, p. 119, l. 9); and *augùri* (1840, p. 62, l. 7) becomes *augûri* (Cer., p. 45, l. 28; Levi, p. 43, l. 25), but is elsewhere written *augûri* (Cer., p. 91, l. 37; Levi, p. 74, l. 21).

In the text of the Levi edition I have noted the following typographical errors and variations from the Cerquetti text:

Levi	Cerquetti
p. l.	p. l.
16 29: <i>in vece</i>	21 28: <i>invece</i>
20 13: <i>vis, ligamen</i>	24 24: <i>vis, ordo,¹ ligamen</i>
26 13: <i>faceste! . . .</i>	29 13: <i>faceste . . .!</i>
35 31: <i>stia</i>	36 28: <i>stia</i>
38 23: <i>piazza</i>	41 37: <i>piazza</i>
48 5: <i>abbandonerà</i>	61 34: <i>abbandonerà,</i>
	<i>padre</i>
53 22: <i>si</i>	66 10: <i>ci</i>
67 3: <i>securò</i>	85 33: <i>sicuro</i>
75 9: <i>casa</i>	92 17: <i>cosa</i>
98 11: <i>Bonavenura</i>	174 9: <i>Bonaventura</i>
115 9: <i>voleva</i>	259 35: <i>volevo</i>
122 18: <i>via? " che</i>	269 32: <i>via? che</i>
122 31: <i>Ierlaltro</i>	270 5: <i>Jerlaltro</i>
179 14: <i>serà</i>	335 24: <i>sarà</i>
182 33: <i>sotto voce</i>	340 25: <i>sottovoce</i>
183 5,6: <i>sotto voce</i>	340 31: <i>sottovoce</i>
196 27: <i>Agnese e Lucia sentirono un ronzio crescente nella²</i>	353 32: <i>Agnese infatti, quando si parlava di lei, era già poco</i>

¹ The word *ordo* is omitted in some copies of the edition of 1840, but is retained in others. Some editors retain, some omit it. Cerquetti retains it.

² Inserted from p. 200, l. 31.

215 31: <i>proprio</i> , in	384 38: <i>proprio</i> in
230 13: <i>stentamente</i>	483 24: <i>stentatamente</i>
235 17: <i>disidèri</i>	487 28: <i>desidèri</i>

The abridgment of the text is, on the whole, satisfactory. One cannot but regret, however, that in a work of such length room was not found for the whole of Chapter IV, with its masterly narration of the early life of Fra Cristoforo: the chapter which was the favorite of Manzoni himself. The *résumés*, in several instances, do not include explanation of points necessary for the understanding of certain passages retained in the text. For example, no reference of any kind is made to Manzoni's Introduction, with its pretence of the discovery of an old manuscript of which the story is a mere revision. References to this manuscript and to its author are frequent throughout the book (*e.g.*, p. 3, l. 20; p. 51, l. 17; p. 133, ll. 11 and 12), and in no case is any explanation given in the notes or elsewhere. So, too, no explanation is to be found for the words *il pane del perdono* (p. 125, l. 7), the reference being to an omitted passage in Chapter IV (Cerquetti, p. 59).

The annotation is not systematic. Such quotations as those constituting the notes to p. 5, l. 3; p. 125, l. 15; and p. 166, l. 3, would much better have been embodied in the third section of the Introduction. Such notes as those upon p. 137, l. 11; p. 243, l. 20; and p. 246, l. 4, would better have been embodied in the *résumés*. There is just one note of literary character (that to p. 41, l. 1) and that is unimportant. Difficulties occurring twice or more are not systematically treated. In some cases the same explanation is repeated, in some cases the note on the second occurrence consists of reference to the note on the first occurrence, in some cases different forms of explanation are given. If a single grammatical point is to be annotated several times, consistency in form of annotation would be more desirable than the constant variations in statement occurring, for example, in the notes on p. 6, l. 12, and p. 34, l. 6; and in the notes on elision, such as those on p. 1, l. 7: *par* = *pare*; on p. 2, l. 28: *piglian* (*o*); and on p. 8, l. 11: *avrem* for *avremo*. In many cases grammatical peculiarities or words or phrases requiring explanation are annotated on the second or later occurrence, no explanation having been given on the first occurrence. For example, the

note on p. 2, l. 18, should have been given on p. 2, l. 1; that on p. 25, l. 33, on p. 16, l. 14; that on p. 51, l. 32 (*chi* = *se alcuno*), on p. 50, l. 4; that on p. 95, l. 22 (*lei* = *ella*), on p. 13, l. 15; that on p. 112, l. 28, on p. 85, l. 24; and that on p. 215, l. 20, on p. 58, l. 4.

The frequent use, in the notes, of Italian quotations is perhaps unwise, if the book is intended for early reading. Such quotations as that on p. 20, l. 12, are fully as difficult to understand as any Italian of the text itself.

I have noticed the following typographical errors in the notes: note to p. 11, l. 11: for *ragione* read *ragioni*; p. 58, l. 4: for *quatro* read *quattro*; p. 133, l. 33: for *resentita* read *risentita*; p. 144, l. 31: for *como* read *come*; p. 278, l. 5: for *brute* read *brutte*; p. 283, l. 23: for *poggia* read *poggio*.

The following errors in annotation have been noted: Note to p. 2, ll. 18 and 20: "*l'uve, dall'alture*, etc. These forms are found more often than *le uve, dalle alture*." Correct if referring merely to Manzoni's usage; incorrect if referring to Italian usage in general. In the best modern usage *le* is seldom elided except before nouns beginning with *e*.—Note to p. 7, l. 18: *per istinto*. Reference to note on page 1, l. 23: "After *con*, *in*, *per*, and *non*, words beginning with *s* impure generally prefix *i*." The *i* of *istinto* is a necessary part of the word, not a euphonic prefix. *Stinto* is obsolete.—Note to p. 11, l. 11: "*messosi a sostenere le sue ragioni, i. e.*, who wanted to maintain his rights." Rather, "who had actually made an attempt to maintain his rights."—Note to p. 17, l. 15: "*al tempo proibito per le nozze, i. e.*, Lent." Not Lent, but the other period in which marriages are prohibited, that between the first Sunday in Advent and the Epiphany. The date of Don Abbondio's encounter was Nov. 7, 1628 (p. 3, ll. 17 and 18). The first Sunday in Advent, in 1628, was Dec. 3. Lent, of course, did not begin till some three months later. The expression *manca-van pochi giorni* (p. 17, l. 15) makes it certain that the reference is to the earlier period.—Note to p. 30, l. 16: "*gonnella*, gown." Rather, "skirt."—Note to p. 32, l. 20: "*filanda*, spinning-mill, spinning." The first translation is correct; the second is inapplicable here, and should be omitted.—Note to p. 40, l. 31: "*gliene avrebbe dato il parere* = *ne avrebbe dato loro il parere*. When *loro* meets with *ne*, it sometimes becomes *gli*."

The impression given is incorrect. The change of *loro* to *gli* is not dependent on its meeting with *ne*. *Gli* as indirect object is much more common than *loro* in colloquial Italian, and full as common in modern literary Italian. Manzoni recognized this, and in his revised edition of 1840 often substituted *gli* for *loro* of the first edition, as in this very place: Ed. of 1827, *ne avrebbe lor dato il parere*; Ed. of 1840, *gliene avrebbe dato il parere*.—Note to p. 51, l. 15: "*bicocca*, small mountain fortress." A frequent secondary meaning, but pointless in the comparison here. The word is used in its primary sense of "isolated peak."—Note to p. 75, l. 25: (*sveglio*) "*la sua parte*, here = *molto*." *La sua parte* corresponds closely to the English expression, "with his full share of (brightness)," an idea which the indefinite *molto* fails to convey.—Note to p. 76, l. 9: "*fare a rimbalzello*, to play ducks and drakes." Rather, "to skip stones."—Note to p. 95, l. 1: "*della costola d'Adamo*, i. e., she is quite human." The translation is without point in this connection and incorrect. *Essere della costola d'Adamo* is a common colloquial expression meaning "to trace one's ancestry back to Adam," "to be of an aristocratic family."—Note to p. 130, l. 30: "*alla staffa*, the place of honor." Correct but unnecessary as comment; incorrect as translation. The phrase is used merely with its literal value, "at the stirrup."—Note to p. 188, l. 15: "*da mettere insieme quattro ufizi generali*, i. e., enough for celebrating four high masses (for the dead)." Omit the parenthesis. The *ufizi generali* constitute the regular daily services, and are not necessarily *ufizi de' morti*.

Mr. Levi states in the Preface that "it has been the aim of the editor to explain only such words and phrases as are not usually found in the dictionaries used by the student," and in the same Preface recommends the "small but useful Italian dictionary by Melzi." Between 125 and 150 notes consist merely of translations which are to be found in that dictionary, many of them being word for word transcriptions of the definitions there given. Such notes would, therefore, appear to be unnecessary. The following list includes references to the notes of this class occurring in the annotation of the first chapter: p. 1, l. 3: *sporgere*; p. 2, l. 4: *ville*; p. 2, l. 12: *castello*; p. 2, l. 18: *diradar*; p. 2, l. 29: *scorcìa*; p. 2, l. 33: *andirivieni*; p. 3, l.

4: *pure*; p. 3, l. 8: *al di sopra*; p. 3, l. 12: *giogo*; p. 3, l. 31: *pezze*; p. 3, l. 32: *squarcio*; p. 4, l. 14: *bigiognolo*; p. 4, l. 15: *scalcinatura*; p. 4, l. 21: *al di fuori*; p. 5, l. 1: *conegnate*; p. 5, l. 20: *anche*; p. 5, l. 26: *coda*; p. 7, l. 7: *bestemmia*; p. 7, l. 30: *nemmeno*; p. 8, l. 29: *squarcio*; p. 9, l. 9: *maestranze*; p. 9, l. 16: *facinorosi*; p. 11, l. 19: *a contanti*; p. 11, l. 23: *crocchio*; p. 12, l. 34: *oibò*; p. 14, l. 31: *incalzanti*; p. 15, l. 27: *schiozzettata*; p. 15, l. 31: *abbaiare*. Other notes apparently unnecessary for a student far enough advanced to read a text of this length without the aid of a special vocabulary are those on elision (e. g., those on p. 1, l. 7; p. 2, l. 28; p. 3, l. 4; p. 7, l. 30); on diminutives (e. g., those on p. 1, l. 23; p. 2, l. 3; p. 3, l. 16; p. 4, l. 34); and on the common forms of irregular verbs (e. g., those on p. 18, l. 12; p. 49, l. 20; p. 49, l. 32; p. 252, l. 21).

The outline character of the best available English-Italian grammars, as for example that of Grandgent, to which Mr. Levi refers, renders necessary, in the annotation of a book intended for early reading, thorough grammatical explanation of the many important points treated inadequately or not at all in those grammars. The notes of this edition are often inadequate in this respect. They contain a much greater amount of translation than of careful grammatical explanation, and therefore, while calculated to help the student in the understanding of the particular passages referred to, are of little or no assistance on the recurrence of similar passages. They explain particular sentences, and not the principles involved. For example, the following points are inadequately treated both in Grandgent and in the Levi edition: *darla a gambe* (p. 6, l. 1 and note), *la finirò* (p. 72, l. 3 and note; Gr., p. 36, 3rd footnote): Manzoni's frequent idiomatic use of the feminine conjunctive pronoun should be thoroughly treated in a single note, and illustrated by cross-references:—*La sua autorità gli avrebbe fatti parer* (p. 17, l. 21 and note; Grandgent, p. 36, 2d footnote): according to the best modern usage, *gli* may be substituted for *li* as direct object only before a vowel or *h*, *s* impure, or a liquid consonant (e. g., *gli avrebbe*, p. 17, l. 21; *gli ho*, p. 78, l. 28; *gli spenderebbe*, Cerquetti, p. 101, l. 18).—*Che abbia* (p. 19, l. 3 and note; Gr., § 81 a): a very Tuscan idiom,—the introductory *Che* with which (or with *O che*) Tuscan peasants almost invariably begin questions imply-

ing doubt; followed sometimes by the indicative, sometimes, as here, by the subjunctive, on the analogy of the construction required by verbs of doubt or uncertainty.—The following points are inadequately treated in Grandgent and are not treated at all in the Levi edition: *il resto, campi e vigne, sparse* (p. 2, l. 3; Gr., § 26): agreement of *sparse*.—*Il mio povero Renzo* (p. 23, l. 3), *il mio caro Renzo* (p. 23, l. 14), *il mio Renzo* (p. 49, ll. 27 and 28, and p. 88, l. 22) (Gr., § 13, end): use of definite article with vocative preceded by possessive.—*Se gli accostò* (p. 26, l. 25; Gr., § 49): an exception to the usual rules for order, common in literary Italian, and not rare even in colloquial Tuscan speech.—*Protesta di non ne saper nulla* (p. 74, ll. 3 and 4; Gr., § 48): Manzoni's placing of *ne* before a non-imperative negative infinitive is contrary to the best modern usage.—*Cime . . . note . . . non meno che lo sia l'aspetto* (p. 91, ll. 4 and 5; Gr., § 85 a): use of *lo* as demonstrative adverb.—The following point is not treated at all in Grandgent, and is inadequately treated in the Levi edition: *delle sue* (p. 15, l. 7 and note), *menare per le lunghe* (p. 17, l. 14 and note), *l'ultima* (p. 34, l. 17 and note), *tirar dalla mia* (p. 48, l. 31 and note), *ne ha fatte di così curiose* (p. 80, l. 1 and note): Manzoni's frequent idiomatic use of the feminine article and adjective without the noun should be thoroughly treated in a single note, and illustrated by cross-references. To such a note might well be added treatment of such adverbial phrases as *alla meglio* (p. 47, l. 28), *alla peggio* (p. 49, l. 9), *alla buona* (p. 51, l. 18), *alla rinfusa* (p. 51, l. 28), *alla carlona* (p. 281, l. 16).—The following points are not treated at all either in Grandgent or in the Levi edition: *il meglio* (p. 17, l. 13), *alla meglio* (p. 47, l. 28): use of *meglio* as adjective.—*Può nascer di gran cose* (p. 17, l. 18), *c'è degli imbrogli* (p. 19, l. 18), *che imbrogli ci può essere* (p. 19, l. 19), *c'è ben . . . de' birboni* (p. 23, ll. 29 and 30), *ammalati non ce n'è* (p. 78, l. 15): use of verb in singular with plural subject, partitive in form or idea.—*Che* (p. 52, l. 26): use of *che* = *quando*.—*La collana . . . che la baratterei* (p. 66, ll. 28 and 29), *qualche pastocchia la troverò* (p. 67, l. 33): pleonastic use of conjunctive object pronoun.

Since the book is intended for early reading, the annotation should be much fuller in other respects. More frequent reference to Grandgent's grammar would be advisable, especially in con-

nection with such notes as those on p. 1, l. 7 (Gr., § 77 h); p. 25, l. 33 (Gr., § 51 g); p. 44, l. 22 (Gr., § 54 f). Notes with grammatical references would be advisable for such passages as *si sarebbe stati allegri* (p. 23, ll. 1 and 2; Gr., § 63 a); and *Le donne . . . dopo essersi . . . levate il vestito . . . e messo quello* (p. 40, ll. 17 and 18; Gr., § 54 a). Many words and phrases which are not adequately explained in the Melzi dictionary remain without annotation and, finally, many other passages need annotation for explanation of the idea involved; for example: *Vorrei vedere che mi faceste . . . !* (p. 26, ll. 12 and 13); *così . . . dalla vita alla morte . . .* (p. 83, ll. 15 and 16); *se le caccia sotto il braccio, come un cappello di gala* (p. 85, l. 33); *aver la mano* (p. 126, l. 9); *alle volte* (p. 179, l. 17); *non c'era il gatto nel fuoco* (p. 190, ll. 22 and 23); *laggiù in curia* (p. 277, l. 20).

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ENGLISH LITERATURE.

A Guide to the Middle English Metrical Romances Dealing with English and Germanic Legends, and with the Cycles of Charlemagne and of Arthur. ANNA HUNT BILLINGS, Ph. D. [Yale Studies in English, ALBERT S. COOK, Editor.] Henry Holt & Co., New York, 1901.

This book is one of a class that must become more common as the results of minute specialization continue to grow by accretion. Any aggregation of monographs within a division of philology represents, in its different parts, many special aims and degrees of scholarly training, especially if this succession covers a considerable portion of time. It is equally certain to show instances of duplication of effort, and a generally irregular development fatal to a well-ordered and well-knit structure. This comes from the absence of a central directing intelligence, and must lead to some unproductive employment of energy. Certain fields are worked past the limits of diminishing returns, while other territory, perhaps more fertile, awaits its pioneers. The value of a book of this kind is that it indicates, clearly and definitely, where within its own field is the "summa res." The vague opinion, for example, that certain of the

Arthurian romances have received undue attention, is quite a different thing from such certainty as Miss Billings's book can give.

Such selective processes, such collection and preliminary organization as this book implies, has especial value in dealing with material as various and widely scattered as that relating to the romances. The book does not consist of excerpts from well-known authorities with ready-made references. The bibliography does not present a large combination of unknown value that, presumably, contains somewhere within its compass all that is worth while on the subject. Each book mentioned—with three or four exceptions—has been read, and the results of that reading appear under some one of the headings. It has been attempted to classify and, in a general way, to gauge the importance of a large number of special monographs, publications of learned societies, reviews in journals of Germanic and Romance philology, and such reviews as occur in the more important literary journals. Any just estimate of the book must keep in mind the diffusion of the material, and the necessity for critical judgment that has arisen at every stage of the work.

The plan was suggested by the bibliography of the ME. verse-romances in Körting's *Grundriss der Geschichte der englischen Literatur*, 1899, but in completeness and order it has more of the general appearance of that used by Gautier in the third and fourth volume of his *Les Epopées Françaises*. The romances treated comprise about one half of those noticed by Körting and Brandl. Each romance is considered under the separate heads of: 1. Subject, 2. Specimen, 3. Story, 4. Origin, 5. Metre, 6. Dialect, 7. Date, 8. Author, 9. Bibliography,—the latter including all manuscripts, editions, prose and ballad versions, editions of French original, if known, and special monographs with reviews of each.

The first, second, and third of these attempt to present the contents and appearance of the romance to the reader, as well as it may be done in two or three pages. The intricacy and confusion of plot makes every abstract of these romances somewhat incoherent. Too little effort to generalize the more conventional features, and the inclusion of the subsidiary plots, have, in this instance, made this confusion more noticeable, and prevented the main outline of the story from being easily followed.

These abstracts are, however, useful, especially if the editions cited are not published by the Early English Text Society. The inclusion of the fourth of these heads—Specimen—may admit of question. The brevity—from 11 to 24 lines—and the character of the selections forbid their taking the place of the "*plus beaux passages*" of Gautier, and, besides, both metre and dialect are considered under separate heads.

Under Origin is considered the source, forms, and historical elements of the romances. This is the most difficult portion of the subject to treat in a satisfactory manner, as much of the voluminous work on source, influence, and the like, belongs rather to the ingenious and probable than to the positive. Each view is here stated in a few lines, and the points of difference noted, so that the amount of space given to this head depends strictly upon the amount of scholarly work done on this particular romance. This varies largely. With some, *Athelston*, *Rauf Coilyear*, *The Holy Grail*, etc., it is represented, practically, by a single monograph, while with some of the Arthurian romances, the material is to be found in a large number of special articles. All of these different views make some appearance in the result, if represented by only a single line, and of the selections it may be said, that while there may be different opinions as to what few lines best represent a monograph of a hundred pages, the survey has been thorough, and the choice is the result of individual judgment.

This treatment has been applied to each of the 38 romances, with the result, that the book is a mosaic, employing some portion of every important article mentioned in the bibliography, and representing the best authorities down to 1898. This method,—as near first-hand as the subject will admit,—gives, as is natural, a certain lack of unity and proportion to this division of the subject, but with the present facilities for work of this nature it cannot be avoided. The really important of the many views from which the selection must be made, are not definitely known, and until these are determined the method here adopted is the sole practicable one. Exact bibliographical references for this and the two succeeding heads are given, to the number of 1300, and, with the corrections noted below, put the source of each statement at the command of the reader.

The treatment of metre, dialect, date, and author, follows the same eclectic method, but as the materials, such as they are, are few and definite, they admit of a more adequate presentation in a brief compass. It is, however, in the results comprehended in the last divisions that the chief value of the work appears. Here is brought together, for the first time, all of the manuscripts with their dates, the collations that have appeared in various journals, all editions and special forms of the romances, the best editions of any French version, a fairly complete list of all the general references and important reviews, and of all the special monographs. No such extensive collection of important material for the study of the English verse-romances can be found elsewhere, and all of the results of the next best general survey,—by Ten Brink and Brandl for the English romances, by Paris and Gautier for the French,—have been incorporated and indicated with exact reference.

As will be seen, the book works out its own model, and the difficulties of this are added to those inherent in all books of reference. The most noticeable error of proportion is the space, 14 pages, given to *Joseph of Arimathea*, a poem of 709 lines, more than that assigned to any other, and an occasional disproportionate space allowed for the conflicting views of source. The omission, however, of all reference to the literary characteristics of each romance is the most serious defect in the plan. Such short criticism of style and treatment, as occur in various of the monographs, or when no reference to the literary aspect occurs, such general observation as would arise from the reading mentioned in the preface, would add a distinct value to the book, and enlarge its circle of usefulness.

I note the following omissions, incorrect references, together with a few misstatements:

Page 5, n. 2, add Bk I. p. 10, l. 8, add Luick, *op. cit.*, p. 1005, dissents from this view. P. 11, l. 28, for 151-162 read 351-362, and omit iv 99. P. 12, l. 1. for AEMR read AEMR. II., l. 3, for p. 39 read p. 396, l. 9, add Ellis, *EE Pronun.* II., 480-483, and to General Reference add Saintsbury, *FLR.* p. 206-209. P. 14, l. 17, omit 88. P. 14, under Author add, see *Les Auteurs de Tristan et de Horn*, Rom. xv, 575 ff. P. 17, n. 7, for § 18 read § 24. P. 22, to Dialect add East Midland, Wohlfeil, p. 61. P. 23, l. 2, entirely mistakes

Hupe's statement. He says from about 1330-1350. P. 22, l. 18, for Morris, I 237 read I 222. To Selections add Oliphant, O & ME. p. 367, and to Revs. add Belblatt. z. Angl. II 244. P. 30, add to Date, n. 12,—Ten Brink, I 248. P. 31, l. 13, add F. N. Robinson, *Harvard Studies* v, p. 177-220. P. 32, l. 13, Ten Brink add p. 232, and l. 14, add to Ward, Vol. I. P. 36, l. 2, for 1895 read 1845, and to Gen. Ref. add Wilda 61-64. P. 38, n. 2, for xxxvi read xxxiv. P. 40, l. 5, add, For alliteration in Sir B. of H., see Eng. St. XIX 441. P. 45, to Date add n. 3, Rosenthal, *op. cit.*, p. 3, and to l. 6, West Midland add note, Skeat, XL, Morris, *EEAP* XXII, and Trautmann, p. 46. To Gen. Ref. add Rosenthal, *Die Allit. Eng. Langzeile*, p. 2-3, and Angl. I 414-459. P. 47, to Gen. Ref. add Müntz, Rom. XIV. P. 50, l. 15, add n. 8, but cf. Brandin, Rom. XXVIII p. 503. P. 50, n. 2, for 205 ff. read 213 ff., and for 160 read 164. P. 51, l. 29, add Arch. v. 63, p. 460, and l. 31 add Rom. XXVIII 503, and Koshwitz, *Karl des Grossen Reise nach Jerusalem*, 1895. P. 51, n. 4, add Schleich, p. 71. P. 52, to Gen. Ref. add Hist. Litt. p. 42-62. P. 52, n. 1, add Rom. XXIV, 3-4. P. 55, to note 6 add Rom. XVII 37-41, and to n. 1, add Reichel, 1-2. P. 57, l. 7, Carsten, p. 4, expressly states that the date could not be before 1377; l. 22, add to Rev. G. Paris, Rom. IX, 149, and l. 23 for ZML III read ZML p. 111. P. 58, l. 4, for Angl. II read IV. P. 60 to end add, for satirical elements, see Stengel, *Ltbl.*, 1881, p. 288, and Lenient, *La Satire en France*, pp. 121-123. P. 60, n. 2, add Ten Brink, I 246. P. 62, n. 2, for § 34 read p. 34. P. 66, l. 26, omit 494, and add Rev. G. Paris, Rom. IX 151. P. 66, l. 4, this does not report correctly Dannenbury, p. 47, the source of this statement. P. 70, n. 3, add Trentler, p. 147. P. 71, l. 10, add Rev. Bangert, *Zeit. Rom. St.* v 582. P. 73, l. 7, add Rev. G. Paris, Rom. IX 150. P. 77, n. 2, add p. 71 and to n. 4, add Angl. IV, Ten Brink, I 244, and Luick, P. G. II 1016. P. 78, l. 3, add note 10, Schleich, *Prol.* 32, dissents from this. P. 90, n. 11, add Bedier, *Fors. z. Rom. Phil.* p. 75, and Rom. XIX p. 581. P. 94, l. 19, add 1806, 1815, and l. 34 for VIII read X 331. P. 111 to Gen. Ref. add Dunlop, I 159. P. 117, l. 17, note 6 belongs to *Livre d'Arthur*, and to n. 3, add *Merlin*, p. 60. P. 118, n. 4, add Wheatly p. 63-69. P. 121, l. 5, before Richard supply "probably." P. 123, l. 4, add Rev. Rom. XX 378. P. 133 to Gen.

Ref. add Dunlop, I 172. P. 160, l. 4, for 169 read 141, and l. 6 for Angl. XII read Eng. St. l. 8, for 1886 read 1888. P. 160, l. 15, add Dunlop, I 266 and l. 19, add Anglia. XII 479. P. 163, n. 1, add p. 73. P. 164, n. 7, for 95 read 101. P. 166, n. 4, add Gollancz, *Pearl*, L. 1892. P. 168, l. 14, for M. L. read M. C. and l. 19 for 1887 read 1886. P. 172, l. 23, for 133 read 183 and l. 27 add p. 1-47. P. 173, l. 2, add to Analysis of Rom. Amours, *op. cit.* Introd. p. 14-18. P. 178, l. 1, for 9 read 1. P. 178, l. 5, add reprints, 1884, 1895, new ed. John Small, 1885, and l. 10, add Amours, Pt. I 115-172. P. 187, n. 7, for note 1 read n. 8. P. 189, l. 17, to Angl. add Ang. l. 22, for III 297 read I 497, and for 50-54 read 106-116, l. 26, add to Angl., Anz. P. 207, n. 8, for 57 read 51, and n. 5, for 207, n. 1, read 206, n. 5. P. 208, l. 20, add Ward I 405-406. P. 212 read Sir Gromer. P. 220, n. 1, for p. 289 read 298. P. 221, l. 6, after Madden add notes p. 258.

In addition to these the following references are incorrect;—P. 10, note 5; p. 21, note 6 to Skeat; p. 70, note 1; p. 78, note 6; p. 94, the reference to Germ. 1878, 345; p. 160, note 8, to Angl. xv; p. 165, note 7, and p. 186, note 2. Some modifications, also, of the statements of origin and date must be made as the result of later work on *Havelok* (Holthausen, 1901), *Guy of Warwick* Weyrauch, 1899), *Duke Rowland* (Engler, 1901), *Arthur* (Lot. Rom. xxx), *Merlin* (Wheatley, 1899), *Sir Launfal* (Zimmerman, 1900), *Aunters of Arthur* (Amours, 1897), and *Morte Arthure* (Mennicken, 1900, and Banks, 1900).

From its plan and method, and especially because it embodies, with the exceptions noted above, the work of the best and latest authorities, arranged in an orderly and convenient form, this book makes itself indispensable to all students of the verse-romances of the Middle Ages.

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OLD ENGLISH PHONETICS.

Die Palatalisierung der Gruppe 'sc' im Altenglischen. Von VICTOR REHM. Dissertation. Heidelberg, 1901.

Rehm has undertaken what should have proved a most helpful piece of work. It was suggested

by the opposed opinions of Cosijn and Sievers on the one hand, and of Kluge and Kaluza on the other, with regard to the significance of the *e* frequently inserted after *sc*, but frequently also omitted, the former considering the *e* as an element in a true diphthong, the latter as merely orthographic and indicative of the palatal nature of the *sc*. The immediate inspiration of the thesis was a remark of Kluge's (Paul's *Grundriss*, 2d ed., p. 990, note), declaring a searching inquiry into the history of *e* as an exponent of palatal quality in the highest degree desirable, and a statistical examination of the development of palatalisation in the Old English period a necessary condition to its clearer understanding.

Rehm has accordingly essayed to list, with incidental comment, all the forms with initial *sc* in a number of typical texts, including in order the *Epinal* and *Corpus Glosses*, the *Cura Pastoralis*, the *Bede*, the *Blickling Homilies*, Aelfric's *Homilies*, *Grammar*, and *Pentateuch*, the *Gospels*, the *Vespasian Psalter*, *Rushworth*,¹ the *Lindisfarne Glosses*, *Rushworth*,² and the *Ritual*. The forms are arranged in lists under several grammatical categories.¹

The value which such lists possess, the service they render, cannot be overestimated. It is sincerely to be regretted that the present work is marred by serious blemishes due to errors of judgment, and to negligence and oversight. The incidental comment and the summary at its conclusion are slight and valueless, and do not come into touch with the problem involved, or even present it in its true dimensions and topography.

In the arrangement of the texts, Rehm has unfortunately chosen an order partly dialectal, partly chronologic. The *Epinal* and *Corpus* come

¹ Germ. *ska* in open syllables before guttural vowels, before palatal vowels; in closed syllables; before nasals; before *r*, *l*, *h* + consonant; and as influenced by *i*-umlaut; Germ. *ske* as uninfluenced; before *lh*; as affected by *u*-umlaut; and by *i*-umlaut; Germ. *ski* uninfluenced; and as affected by *u*-umlaut; Germ. *ske*; Germ. *sku* as uninfluenced; and as affected by *i*-umlaut; AS. *skā* (< Germ. *skai*) as uninfluenced; and as affected by *i*-umlaut; WG. *skā*; Germ. *skē*; Germ. *skī*; Germ. *skō*, as uninfluenced; and as affected by *i*-umlaut; Germ. *scū* as uninfluenced; and as affected by *i*-umlaut; AS. *scēa* (< Germ. *skau*) as uninfluenced; and as affected by palatal umlaut; and by *i*-umlaut; AS. *scēo* (< Germ. *skēu*) as uninfluenced; and as affected by *i*-umlaut; Scand. *ei* = AS. *eg*, *aeg*.

first, followed by the West Saxon, the Mercian, and the Northumbrian texts. This has the disadvantage of separating the *Epinal* and *Corpus* from the Anglian texts to which, though mixed, they show so much more marked affinity than to the West Saxon. It would have been preferable to follow these glosses by the Mercian texts, thus bringing the *Vespasian Psalter* properly, as next in age, immediately after them. That the Northumbrian texts would necessarily next follow would be quite justifiable in spite of their lateness, in the first place because of the sharp demarcation between Anglian and West Saxon, and in the second because the West Saxon group includes, beside the *Ælfredian* texts, a number contemporary with, or later than, the Northumbrian. The absence of Kentish will be at once remarked. The *Characters*, it is true, are sadly unsatisfactory and dubious material, but the forms they include might at least have been recorded and adjudicated, with a statement regarding the unsatisfactory nature of their evidence and the presumable cause of it in the light of the evidence of the other dialects. As it is, Rehm makes no reference to Kentish at all. Under the head of West Saxon, the *Orosius* is not included. It is quite possible the conditions are practically or precisely the same as in the *Cura Pastoralis*, but this text does show variant forms, and in a professedly statistical inquiry every additional text is an advantage. Under the Northumbrian, *Rushworth*² is included with *Lindisfarne*. This inclusion is perhaps immaterial, as the citations, though generally under the same headings, are distinct, but the two texts are manifestly different in dialectal character and are most significantly so as regards the development of vowels after *sc*; it would therefore have been better, if only as a matter of form, to separate them.

As concerns the lists themselves, Rehm must in the first place be criticized for referring many forms to paradigmatic headings in place of giving them separately in the exact form in which they occur. For example, the forms of *gesceaft* in the *Cura Pastoralis* are given (p. 9) under that heading, though all five are of other forms than the nominative singular. This occurs repeatedly. Plainly, in one category at least, that of *ǣ*, the question of the quality of the vowel of the second syllable is of essential importance. In this connection, it may be noted, for example, that there is the follow-

ing entry from the *Bede*, under *a* in open syllables before guttural vowels (p. 6), "scearu 208, 16. 254, 32. 424, 11. 468, 21. 472, 24. T O B je 3, ca 4 zus. 13 mal." Not one of these references is to *scearu* in the nominative; all are of *sceare* (*sceare*, *sceare*). Under the head of *a* in open syllables before palatal vowels (p. 7), precisely the same cases are entered, with the heading "*sceare* v. *scearu*," and with a different statistical summary, "in T 2, B 3, O 3 u. 2 mal u über der Zeile, ca 4 mal; zus. 14 mal," then also, a line or two further, "*sceare* 254, 32. 472, 24 B." Such repetition does not help matters. The reader certainly would suppose the forms, as first entered, to be what they are declared to be, and in referring to that heading might wholly miss the second entry. It is of course, further, no excuse that Rehm is oblivious to the difference of phonetic development involved. Quite apart from this, the entry under different headings, established by himself, of the same forms without a word of explanation (if he considered *sceare* sufficient warrant for assuming *scearu*) is wholly indefensible. The extraordinarily tangled double entries of the forms of *scieran*, *scyrian*, *sciran*, *sceran* under 4 §§ 1. f, 2 a, and 2 d (*a* with *i*-umlaut, *e* unaffected, and *e* affected by following *i*) may only be referred to in passing. That this blind and dangerously misleading method of record leads to positive error, so far as the immediate problem is concerned, in the case of *a* only, does not, it may be added, palliate its evils. It should be possible to use a work of this character for reference in regard to other questions than the one immediately involved, and this cannot be done unless each form is cited exactly as it occurs. Moreover, it is impossible, or at least unsafe, to say that elements now disregarded in a word may not, at a future stage of phonetic inquiry, be of the highest importance and significance.

The lack of cross-references throughout, if not productive of such serious results as in the instance just spoken of, render it possible for the reader to miss related forms under different captions. For example, on p. 6, forms of *scafeþa* are cited from *Bede* B without reference to *sceafþan*, *scefþon*, *scafþan*, etc., cited on p. 10. The head-forms here are, by the way, *sceafþ*, *scafþa*, *scefþ*, in place of *sceafþa*, *scafþa*, *scefþa*, uniformly, as they should be. A merely cursory survey discloses numerous errors and omissions in the case of indi-

vidual words. A single page may illustrate this. On p. 7, *seacere*, *seacerum*, are cited from the Northumbrian texts under *a* in open syllables before guttural vowels. *Seacaras*, *Mt.* I. 5. 13, is not cited, and the possibilities (which this form even does not remove), that there was an original **seacere*, like *gæfel* (*L.* 1. 10, etc.) beside *geafel* (*Mk.* 12. 14, *L.* 20. 22) is not considered. *Seapa*, *sceopa*, are cited from *Rushworth*² beside each other without comment. No attempt is made to explain *seacas* (*Rushworth*² *Mark* 6. 11). *Gisceapan* (*Rit.* 168) is so cited, without indication of its grammatical locus; the form in the text is *gisceap* (*hearte clæne gisceap* glossing *cor mundum crea*) i. e., it is an imperative, and of peculiar interest. From the *Corpus*, the form *scæbe*, 'poleo' 1618, is cited, as an example of *a* in open syllables before palatal vowels. The form represents rather, presumably, **scafu* in the first stages of *u-a* umlaut. It is of course true that other pages do not show so many short-comings as this page, and that, while selected quite by accident, it includes several difficult forms, but the general lack of care, appearing also in numerous errors of omission and commission elsewhere, is greatly to be regretted.

The absence of specific comment upon individual words, while really necessary for the rectification and clarification of the lists, is however not so serious as the inadequacy of the general comment. This consists of brief notes, a line or two at most, scattered here and there. The summary at the close refers back to these, and does not offer a connected argument. In no place is there a definite and satisfactory statement of the question proposed for solution. The issue is whether the *e*, inserted after *sc*, is an element in a true diphthong, or merely indicative orthographically of the palatal quality of the *sc*. With regard to the group of examples of *a* in open syllables before guttural vowels, it is said (p. 6) that as *a* remains, the *e* must be a "Palatal-vorschlag oder . . . ein Mittel zur Bezeichnung einer palatisierten Aussprache des *sc*." Is the "oder" adversative or coordinate? In the same article, *e* is said to be a "Palataleinschub." If the *e* is a glide, is it merely an orthographic expedient? How is a "wirkliche Diphthong" to be defined? Is a true diphthong only a falling diphthong—or merely one in which the two elements are approximately the same in length? If a glide *plus* a main element is not a

true diphthong, how is a true diphthong in the first place to be defined, and in the second place to be determined? In the summary, the *e* is explained as indicating the pronunciation *sēja*, *sějæ*, etc. Is this *j* pronounced—and, if so, is it consonantal or vocalic? How are variations like that between *sceapa* and *sceopa* to be explained, or a form like *sceocca*, or variants like *sceufan*, *sceofan*, *sceafan*, all of which are included in the lists?

As regards the specific comments upon the several categories, one or two examples may suffice. In the article upon *ska* in open syllables before palatal vowels it is argued (p. 8), that as *ska* appears preponderatingly as *scea* in Northumbrian, *a* remaining as *a*, while it is preponderatingly *scæ* where the *a* > North. *æ* (in closed syllables), the *scea* must have the value *sōa* while *scæ* must have the value *sǣ*. The examples upon which this proposition is based are in the case of *sca* + palatal vowel, *morsceape*, *sceacende* from the *Lindisfarne*, *gesceapen*, *sceares* 'tonendi' (i. e. *tondendi*), *sceape*, *ascæpen*, from the *Ritual*. These examples are in part (*morsceape*, *sceape*) examples of *sca* in open syllables before a guttural vowel, and do not belong here; the others are cases in which *sē* has diphthongized *æ*, precisely in the same manner as *ē* alone,² and are not examples of retention of *a* at all. The examples of *ska* in closed syllables on the other hand (p. 11) are *gisceaft*, *gesceaft*, *scaft*, *sceaft*, *sceaft*, *sceal*, *sceatt* from *Lindisfarne* and *Rushworth*,² and *scæccan*, *ascæccen*, *gesceceft*, *gisceaf* 'in sexu,' (*gi*)*scaft*, *gisceap* (gen.), *gisceappes*, *sceft*, *sceall*, from the *Ritual*.³ The figures are *scæ* (38), *sceæ* (3), *sce* (1), *scea* (4). In point of fact 36 of the 38 cases of *scæ* are of *gisceaft*, an exceptional word, in which the *æ* is due to umlaut—compare its immunity to diphthongization in *Rushworth*,² where the secondary palatals are not diphthongized, as pointed out by Bülbring, *Anglia Beiblatt*, 9. 98.

² The participial forms must naturally be supposed to have had *æ* (cf. the variant *ascæpan* in the list); no reference is made to the fact that they could also have come from associated forms with *a*.

³ It is not apparent, incidentally, what difference there is between *ascæccen* of this list and *gesceapen* of the list first cited, so far as their original form is concerned. The gemination is immaterial; compare *scepend*, *sceppend*, beside *sceppend*, *sceppend* (p. 19), and conditions in general in Northumbrian as regards gemination. The first form in the *Ritual* is, it may be added, *ascæccen* (37. 2), according to the text.

It appears with a diphthong in three cases in *Lindisfarne* and *Ritual*, sharing in the sporadic diphthongization of those texts, but is on quite a different plane from *sceal*, *sceatt*, *giscæp*, *giscæppes*. This fact wholly vitiates the statistical comparison, and nullifies the argument.

On p. 9, it is said that "*scea* ist hier sicherlich mit Siev. § 76, Anm. 5 als kompendiöse Schreibung für *sceæ* an zusehen, wobei das *e* nur als Palatalzeichen zu gelten hat." Sievers's statement is precisely the contrary: "Doch scheint diese meinung [dass das *ea* nur eine compendiöse schreibung für *eæ* sei] nicht haltbar zu sein gegenüber der tatsache, u. s. w. . . . Man wird demnach die *ea* (*eo*) *ie* . . . für echte diphthonge ansehen müssen."

On p. 16, in regard to the umlaut forms of *ska*, it is remarked that beside *sce*, *sceæ*, the forms *scie*, *sci*, appear. "Woher kommen diese *i*-Formen? Aus dem *i*-Umlaut können sie nicht erklärt werden. . . . Wenn nun im ws. die *scie*- und *sci*-Formen zusammen um die Hälfte (355:173) überwiegen, so ergibt sich daraus, dass dieselben speziell für diesen Dialekt charakteristisch sind. Sie beruhen offenbar auf einem Palatalumlaut progressiver Natur: Das helle *sē* hat das *e* in *i* übergeführt. Eine Zwischenstufe dieser Entwicklung zeigen die seltenen Schreibungen *scie*, deren Lautwert wohl [*sēe*] oder [*sē'e*] war." The object in quoting this passage is not to refute it, but to point to the statement that the *ie* is not explainable by *i*-umlaut, and to the fact that absolutely no attention is paid to the current explanation, which places this *ie* on the same plane as the umlaut of *ea* by breaking. As far as the forms with *sce* and *sceæ* are concerned, which the author seems to regard as normal for West Saxon ("Im ws. gesellt sich zu der Schreibung *sce* und *sceæ* noch *scie* u. *sci*"), they belong to the cases with *a* before nasal (e. g. *scencan*, *scencan*) and of *sceþpan* and other words from the same root, which have, as is well known, a wholly individual history.

These examples will serve to show how far the brief and scattered comments upon the several categories fall short. It may be added that no attention whatsoever is paid to basic distinctions, such as the difference in development of *sc* before palatal and guttural vowels, and the difference between primary and secondary palatals. The chronology of the development of the various forms before the historic period (that is, all chronology apart from the mere sequence of texts

considered) is unheeded. Current views, even those of the elementary grammars, in regard to the complex of questions connected with the examples barring the initial citation which suggested the thesis, a reference concerning *u-a* umlaut and the misquotation of Sievers, receive no notice. No reference is made to the special grammars of the various texts. Of the progress of recent inquiry, full as it is of most interesting and stimulating suggestion, nothing appears. It is not the incorrectness of the views advanced, which is to be here emphasized. It is, that if current doctrines—supposedly matters of elementary knowledge—are false, they should be specifically taken up and proved so.

The purpose and animus of this review is not to slaughter an inaugural dissertation, or to prove its author lacking in critical method and guileless of mature knowledge, or still less to call him to account for any opinion he may hold, however indefensible, in regard to the difficult and delicate problems his subject proposes. It may be definitely affirmed that his work, because of the list of forms it contains, will, despite its shortcomings and the caution necessary in using it, be of some service; most certainly, the immense amount of patient labor it represents is not to be forgotten. The responsibility for its lack of critical method, for the absence of any indication in its pages of a knowledge of the present status of critical inquiry, is not to be visited upon the author, but upon those who had the oversight of his work. The easy criticisms (sometimes justified), which cavillers pass upon the German dissertation in general, do not fit the present example. It is not upon a trivial or useless subject; it is not machine-made. Its theme is one of interest and importance; its author has honestly attempted to find solutions for his difficulties, though apparently without intimation of the assistance and guidance to be derived from his predecessors. But his work, in consequence of a lack of efficient instruction and control, is to a serious degree diminished in value. The same is true of too large a number of dissertations, and the grievous waste involved is the more to be regretted for the reason that it is preventable. And it is matter of general comment that—perhaps because of eminence in sheer number of theses produced—this censure is specially applicable, and with increasing justice, to Germany.

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GERMAN LITERATURE.

Goethe's Poems, selected and edited with introduction and notes by JULIUS GOEBEL, Professor of Germanic Philology and Literature in Stanford University. New York, Henry Holt and Company, 1901; 8vo., xix, 239 pp.

The world's interest in Goethe centers around his marvelous personality. While there has hardly ever been much discussion as to his poetical genius, his admirers as well as his detractors have always concerned themselves with the author's person, deprecating it, as did Ludwig Boerne, or praising it as the highest incarnation of modern wisdom.

Goethe himself has offered an explanation for this curious fact by calling all his writings fragments of an enormous confession. Thus it appears that a thorough knowledge of this personality is necessary for the student of Goethe's works. He not only finds in it the most complete and authoritative commentary of these "occasional poems"; but he is also enabled to link these "fragmentary" writings into one great unit, assigning to each of them its proper place and relative value.

It was therefore an excellent idea of Professor Goebel to give in his edition of Goethe's poems not merely one more reprint of the best or the most popular ones among them, but to show by their chronological arrangement and in his notes "as far as possible the inner development of the poet and the man."

The first part of this task is to depict in short and clear outlines the essential traits in Goethe's character and to follow their development through the different periods of his life. The general introduction of the volume, special introductions to the different chapters and the larger part of the notes are devoted to its fulfilment.

It must be said that Professor Goebel is particularly successful in this representation of Goethe's personality. While stating Goethe's moral and religious views and defining his general attitude toward life, he has laid stress upon one trait, which is so often overlooked and which yet is the very basis of Goethe's character as a man and as a poet: his essential manliness, his "buoyant health," which, combined with his deep-rooted optimism, made him one of the earliest advocates of what is now styled the "strenuous life." People have too much thought of Goethe as the author of Werther

and have taken him for either a morbid sentimentalist or a complacent "esthete." They have forgotten that Goethe as prime minister of the Duchy of Sachsen-Weimar was in constant touch with real active life and they have failed to see that the final conclusions of his philosophy of life always emphasize the paramount value of self-control and of useful activity. The author of Faust held it, "that the supreme duty and privilege of men lies in moral action, in working toward a realization of the world-purpose, not for our own enjoyment but for the well-being of our fellow-men."¹ No matter how much Goethe in his own life succeeded in this "realization of what is morally good"²—and he himself was always ready to acknowledge his shortcomings—the *leitmotif*, everywhere to be found in his writings and in the moral struggles of his career, is this endeavor to attain self-control and to be useful to others. And it is by no means an accident of chance, if President Roosevelt in his recent volume, *The Strenuous Life: Essays and addresses*,³ quotes on the title page Faust's words:

"Ja diesem Sinne bin ich ganz ergeben,
Das ist der Weisheit letzter Schluss:
Nur der verdient sich Freiheit wie das Leben,
Der täglich sie erobern muss.
Und so verbringt, umrungen von Gefahr,
Hier Kindheit, Mann und Greis sein tüchtig Jahr.
Solch ein Gewimmel möcht' ich sehn,
Auf freiem Grund mit freiem Volke stehn."

After having stated this conception of Goethe's character, Prof. Goebel follows its evolution in the lines introducing the various sections of the volume. Thus in the first chapter, inscribed "Leipzig," we perceive the immature frivolity of the young student and in "Sesenheim" we witness the famous tragic idyl. In "Sturm und Drang" we see how Goethe first imagined an ideal, consisting chiefly of "freedom from rules and regulations not only in art, but also in every sphere of life, originality and self-life"⁴ and how he soon recanted these illusions, how he "retreated from its titanic heights," realizing the "limitations of true humanity."⁵ The following section, "Rom," sketches Goethe's attitude towards classical antiquity, and in section v, "Lieder und Balladen," the editor, departing somewhat from his general plan, gives "a kind of lyric intermezzo, containing the most perfect specimens of

¹ Introduction, p. xviii.

² P. vii.

³ New York. 1901.

⁴ P. 21.

⁵ P. 22.

Goethe's lyric art."¹ The last two sections, "West-östlicher Divan" and "Alter," contain poems representative of Goethe's most mature thought.

This sketch of Goethe's evolution is illustrated by a selection of poems. The *embarras de richesse* of Goethe's lyrics made it necessary to leave out some masterpieces, even at the risk of not satisfying everybody. Thus one is sorry to miss such characteristic pieces as "Feiger Gedanken bängliches Schwanken," "Die Lustigen von Weimar," the "Hochzeitlied," "Der Todtentanz," and others; yet it is hard to say which poems the editor might have omitted in order to have room for those just quoted. On the whole the poems selected constitute a forcible and complete illustration of Goethe's life and thought.

These difficulties of selection are still more bewildering if one considers the number of commentaries which several decades of *Goethe-Philologie* have accumulated and from which the editor had to draw for his notes. He has shown wise discretion by not rehearsing all or most interpretations of the poems. In the main he has satisfied himself by stating tersely when and on what occasion they were written and has devoted considerable space to notes in which he demonstrates how far and in what respect the annotated passages are characteristic of Goethe's *Weltanschauung*. Here and there a fuller interpretation of obscure verses might have been desirable. For instance, in "Wanderers Sturmlied," terms like "die wollen Flügel" (verse 19) should be explained in the notes.

It would enhance the usefulness of the volume if the table of contents referred also to the pages where the notes are to be found, or if in the notes the pages were quoted on which the annotated poems are printed.

ALBERT HAAS.

Bryn Mawr College.

CORRESPONDENCE.

To the Editors of Mod. Lang. Notes.

SIRS:—Allow me a short rejoinder to a part of Professor Ramsey's review of my Spanish Grammar, which does me an injustice not warranted by the facts.

At the foot of column 508 he says:

¹ P. 193.

"In the Reading Exercises. . . . Dr. Garner has essayed something decidedly novel. He commences with five *Escenas Sociales*, composed by himself, and intended to present, in simpler language than that found in any Spanish original, a series of dialogues that shall have the true colloquial ring."

I admit that this proceeding is a decidedly novel one, as I know of no grammar-maker who has attempted to present in this way a review of the syntactical work which the student is supposed to have already accomplished at this point. In my preface, which Professor Ramsey seems not to have carefully read, I stated that this was my chief aim in composing these dialogues, the other being to give a reading exercise in very simple conversational style.

It has been the almost universal custom of the makers of modern language readers to simplify the text presented in order to smooth a little the way for the novice. Professor Ramsey has done the same thing himself in his very excellent little Spanish Reader, saying, in his preface, that his first pieces are the easiest he could find after several years of patient searching but that even some of these had to be simplified to adapt them to the requirements of the beginner. This, to a certain extent, must deprive such texts of their true native flavor, if not of their "true colloquial ring." It is pertinent, therefore, to ask: which is the greater crime, if crime it be, to compose one's own matter in order to secure exactly what one wants, or to take the work of others and tamper with it? I will leave the impartial reader to answer this question.

As to the "true colloquial ring," I laid no special claim to having attained it in my *Escenas*, but judging from the compliment an educated Spanish gentleman paid me, namely, that they were so well written that they might be played before a Spanish audience, and it would never be suspected they were written by a foreigner, it may be inferred that they are not altogether a failure in this respect, even though the statement be discounted a little on the score of Castilian politeness.

Another remark in this same paragraph contains such a decided slur on this portion of my work that I cannot allow it to pass without notice, for fear the uninitiated may be led to believe that my dialogues are full of errors. Professor Ramsey cites from the first two pages three expressions as incorrect; namely, *pienso que no* (for *creo que no*), *excelentemente bien* (for *enteramente bien*) and *para decirlo así* (for *por decirlo así*).

As to *pienso que no*, it occurs in popular authors of to-day, especially imitators of the French schools of fiction. Whether one should say *excelentemente bien* or *enteramente bien* is a mere matter of choice.

The third expression is, of course, an out-and-out error, but it is not one of my own making, although I am responsible for its being there. By referring to my manuscript, I find that I wrote *por decirlo así*. Unfortunately I had to do with a compositor or proof-reader who knew some Spanish and who did not hesitate, at times, to depart from copy. This doubtless was one of his changes which I overlooked in the proof-reading. As I took the precaution to get a well-educated native Spaniard to go carefully over the Spanish portions of my work, it is hardly probable that there can be any very serious errors in it.

Professor Ramsey finds fault with me for translating *return ticket* by *billete de ida y vuelta* (= *roundtrip ticket*). Is it possible that he does not know that, in railway language, *return ticket* and *roundtrip ticket* are synonymous?

His remark about the Spanish equivalent of *surgeon* is also wrong. When the Spanish naval officers were at Annapolis in 1898, they always spoke of their surgeons as *médicos* and never as *fisicos*. Cervera likewise uses *médico* several times in his report; for example, in my grammar (p. 329, l. 3, and p. 332, l. 9). Moreover, in order to be "technically" correct, I had used *cirujano*; but Mr. Banchs, the Spaniard who reviewed my work for me, changed it to *médico*, saying that this is the word in general use.

In conclusion I wish to thank Professor Ramsey most cordially for the evident care with which he has examined my book. Such fruitful criticism would be of immense value to us, if we could only have it before going to press. I shall hope to give due weight to it in my second edition which will shortly appear.

SAMUEL GARNER.

Annapolis, Md.

BRIEF MENTION.

Étude sur Jehan Bodel, Thèse pour le Doctorat, par O. ROHNSTRÖM. Uppsala, 1900, 8vo; xvi + 207 pp.

This dissertation, recently received for review, is very well characterized by the opening words of

Dr. Rohnström's preface: "La présente étude, bien qu'elle ait le caractère d'un travail d'ensemble sur le poète arrageois plutôt que celui de recherches nouvelles, n'a aucunement la prétention d'être complète." As the author admits, there is nothing new presented in the dissertation, it is simply an historical view of the life and works of Jehan Bodel, as presented in his poem, of which full analyses are given, and in the articles of previous writers on the subject, together with a résumé of the various opinions of these writers on those points wherein they differ. There is but slight study of the language and versification of the poet and no inquiry at all as to his possible identity with Jehan Bodel, writer of fabliaux, as is also admitted in the preface. Aside from these points, however, the dissertation offers a very useful and convenient summary of what is really known about the great poet of Arras.

PERSONAL.

Owing to illness, Professor Koschwitz (Koenigsberg) has retired from work on Vollmöller's *Jahresbericht*. The section on *Allgemeine Phonetik* has been placed in the hands of Professor E. W. Scripture, Yale University, New Haven, Conn., to whom publications should be sent.

OBITUARY.

The many friends of Professor August Lodeman of the Michigan State Normal College at Ypsilanti, Mich., were greatly shocked by his sudden death on Dec. 7, 1902. Professor Lodeman was born May 7, 1843, in Hannover, Germany. In 1867 he came to this country. After having taught French and German in the High Schools of Kalamazoo and Grand Rapids, he was called in 1872 to the chair of Modern Languages in the State Normal at Ypsilanti. He filled this chair with remarkable success for thirty years. The universal sorrow expressed by his students, his associates in the faculty and the numerous friends whom he made in his long and useful career, bear witness to his broad scholarship, to his superior and unselfish work as a teacher and to the sturdy worth of his character as a man and a citizen.